

THE ETUDE

Presser's Musical Magazine

AUGUST, 1916



1.50 PER YEAR

PRICE 15 CENTS



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PRESSER'S
MUSICAL MAGAZINE
The Etude

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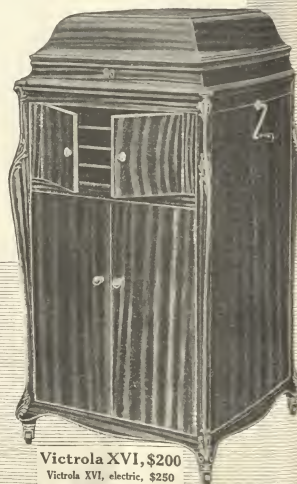
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THE ETUDE

AUGUST, 1916

VOL. XXXIV No. 8



A Revelation



Twenty-five years ago the average piano student in America could not consider his repertoire complete unless it included Leybach's *Fifth Nocturne*. Never a composition of more than mediocre merit, it was nevertheless the musical forge upon which was hammered out many and many a primitive musical career. We played it, we sang it, we whistled it, we pounded it, we tortured our neighbors with it, we did everything we possibly could to it and with it, and in the end stood unashamed before the world. When it was put into the shade by the greater lights of the real masters we still went back to the old *Fifth Nocturne* to find out why it was that it charmed us so, why it was on thousands of recital programs.

THE ETUDE has recently been conducting a careful audit of 150 recital programs given by teachers in all parts of the United States. These were taken just as they have come to us. Some are from the leading conservatories in large Eastern and Middle Western cities. Others come from towns and villages "everywhere." The examination was as fair as anything could possibly be. Out of two thousand compositions recorded Leybach's *Fifth Nocturne* appears only once. Yet, in certain districts where musical culture may not as yet have reached as high a standard as in some others, the *Fifth Nocturne* would still make a very successful recital piece. Many teachers would do well to consider the capacity of their audiences at recitals.

The audit was a revelation in more ways than one. According to these programs (which, by the way, covered a period of two years) the most used composers are:

Chopin	63
Mendelssohn	61
Beethoven	55
Bach	44
Schubert	40
Grieg	38
Schumann	37
MacDowell	34
Mozart	28
Liszt	26

The numbers after the names state the times which compositions of these composers appeared on the programs. While this cannot be said to be wholly conclusive in estimating the musical taste of our country, the great number and variety of districts represented and the period of time covered certainly make these figures straws which show how the wind blows.

That the first ten in popularity are admitted great masters, and that an American composer is among them, must be very gratifying to American readers. It shows what excellent work the teachers of the country are actually doing. If it were desirable to publish the remainder of the list our readers would find some very surprising things. For instance, Handel is represented by only seven compositions, Gottschalk by five (more's the pity), Henselt by three, Gluck by one, and Sir Arthur Sullivan by one. Brahms stands much higher in the list than Tchaikovsky, Scharwenka, Leschetizky, Rachmaninoff

and Debussy. The names of many much-vaunted American composers are conspicuous by their absence, but there is a most encouraging representation of the works of other American composers. Indeed, out of a total of 2,012 compositions recorded there were 901 from American composers, the majority of them being those who must remain content to be called lesser lights until they can raise themselves to immortality.



Sleep and Nerves



"THERE are more ways of opening a door than kicking it open," said a dear old lady. We hear in these days of all sorts of wonderful treatment for disordered nerves. Medicines, baths, exercises, psychoanalysis, tonics, and dozens of other things have been prescribed. For most nervous conditions, however, there is a splendid remedy, and that is sleep. It is certainly the simplest and possibly the best.

Music students and music teachers have to consider their nerves quite seriously, especially in the matter of public performance. If the player will only look ahead just a little much of the suffering that comes before performance can be avoided. See to it that you get plenty of sound sleep for a week before the event. Sound sleep is not possible unless you have plenty of fresh air and unless you have been careful of your diet.

The literature of sleep is surprisingly great. German savants have given great attention to it. Dr. Freud's investigations in the sphere of dreams have, for instance, revolutionized the treatment of certain forms of insanity. There is no need, however, for our readers to investigate sleep scientifically. The main trouble with most musicians is that they don't begin to get enough of it. Listen to the wisdom and humor of Cervantes in *Don Quixote*.

"Now blessings light on him that first invented this same sleep! It covers a man all over, thoughts and all, like a cloak; it is meat for the hungry, drink for the thirsty, heat for the cold, and cold for the hot. It is the current coin that purchases all the pleasures of the world cheap, and the balance that sets the king and the shepherd, the fool and the wise man even."



Musical Poppcock



ART, religion and music seem to have suffered dreadfully from a kind of jargon purporting to represent ideas, but in reality nothing more than the outlandish gibberish of charlatans inventing words to substitute for their ignorance of real learning.

In music there are kinds of poppycock methods which are nothing more than the tools of fraud. A score of silly touches, and fancy flourishes under new names, are offered for sale by as many impostors. THE ETUDE looks forward with pleasure to the presentation of a fine corrective article by the noted composer-pianist, Mrs. H. H. A. Beach, on *Common Sense in Music Study* in the October Issue of THE ETUDE.

Let Us Recognize Music in Our School Histories

By C. Nearing

[Borras's Note.—This issue has long been interested in the campaign to gain wider public recognition for music, and the above list is a modest attempt to suggest to you others to give it that recognition. We have recently written a number of publishers of school histories requesting them to give the matter serious attention.]

HISTORY is a record of progress. The writer has carefully perused a number of the more important school histories now in use, and music, if one has only these to refer to, has been of no importance to the development of modern civilization. Painting, Sculpture, and Architecture occupy from fifteen to twenty-five pages in each volume, but no mention whatsoever is made of the art of music. When we consider the very important place music has at all times held in the social and religious life of all nations, this neglect seems not only needless but culpable. It may well be believed that the absolute ignorance concerning musicians and the growth of music so prevalent among many otherwise cultured persons, is due to this carelessness or stupidity on the part of our historians.

It is almost generally conceded that music not only occupies a place nearer the hearts of the people, but exerts a more subtle influence over them than does any of the sister arts. In the ancient world music was a matter of grave deliberation and legislation, and in our present day it would seem that its economic, if not its intellectual and spiritual importance, should give it a place on the pages of the world's history. Teachers everywhere are making efforts to further an interest in the history of music by influencing their students, and by organizing clubs. Let us hope, however, that the time is not far distant when the writers of school histories will see things with a broader vision and will give to music the share of attention that it so obviously deserves.

Musical Instruments of Mythology

The antiquity of certain musical instruments is so great that their origin is lost in the wilderness of mythology. Thus, for instance, the flute, according to Ovid, is the invention of Minerva, daughter of Zeus (Jupiter) and goddess of arts and crafts. She seems to have had the novice's usual difficulty in controlling the lips, much to the amusement of Juno. As Longfellow tells us in his poem, she

"Flung it aside, when she her face surveyed
Distorted in a fountain as she played."

The instrument was afterwards discovered by Marsyas, who quickly learned to play it. He subsequently became so enamored of his skill that he entered into a contest with Apollo, the god of music. Apollo, who became his accompanist by his voice with a lyre. Marsyas complained that this was not a fair test of instruments, whereupon Apollo pointed out that Marsyas also used both his fingers and his mouth. This puzzled the judges and another trial was ordered. Marsyas was again defeated, and Apollo, irritated with the mortal's presumption, flayed him alive with his own hands.

The harp is another instrument whose origin antedates history. Its invention is ascribed in mythology to Hermes (Mercury), the son of Apollo. He is supposed to have discovered it through coming across a dead tortoise shell with a dried membrane stretched across it. The Hebrews ascribed the invention of the harp to Jubal, mentioned in the fourth chapter of Genesis as "the father of all such as handle the harp and the organ." Incidentally, it may be remarked that Jubal was the great-great-great-grandfather of Cain.

If the harp was originated by Jubal, and for that reason is regarded as mythological, then the organ also is a mythological instrument, for it is mentioned in the same verse, though modern Bible scholars assert that it "pipe" should be substituted for "organ" in this verse. More exact historical researches ascribe its origin to Ctesibius, a barber, who lived at Alexandria about B. C. 284-246. Ctesibius noticed that the weight of a movable mirror used in his trade produced a musical sound by the force with which it displaced the air in the tube in which it moved. Experimenting along this line, he made a mechanical organ for the most part wind instrument not blown by human lungs. It consisted of a hollow vase inverted with an opening at the top. To this was attached a trumpet, and when water was pumped into the vase the displaced air rushed through the trumpet producing a very powerful sound.

Can You Pass This Musical Examination?

The Etude Day Page will be resumed in September. Monthly Etude Readers will be given Monthly Tests of Musical Efficiency.

The answers to these examination questions in musical information will be published in THE ETUDE next month. They are simple questions which every well-trained American music student should be able to answer with comparative ease.

No answers to these questions will be sent privately under any consideration whatsoever. The reader must wait until the next issue of THE ETUDE for the answers.

1. What famous teacher had the following among his pupils: Liszt, Thalberg, Leschetizky?
2. What two great masters were born in the same year in the same country?
3. What Spanish teacher of singing lived to be over one hundred years of age?
4. What does the term "Nocturne" mean?
5. How many symphonies did Beethoven write?
6. What does the word "bis" over a measure mean?
7. Who was the composer of the "Pathetic" Symphony?
8. What is the meaning of the word "Opus"?
9. What is a Capellmeister?
10. What is the main distinction between an acciaccatura and an appoggiatura?

Answers to Examination Questions Asked in July ETUDE

1. A quaver is an eighth note. This term is still used in England.
2. Mendelssohn wrote music to Shakespeare's *A Midsummer Night's Dream* at the age of eighteen.
3. The themes from Brahms' *Hungarian Dances* are not original with Brahms.
4. Haydn's *Surprise Symphony* is so-called because of a sudden fortissimo chord following a pianissimo passage. The chord occurs in the sixteenth measure of the Andante movement. This "surprise" was introduced by Haydn as a humorous protest against the tendency of certain people in his London audiences to sleep during the slow movements of his symphonies.
5. A "leit motif" is a "leading theme." A typical theme, figure or motive, recurring repeatedly throughout a work, and representative of the same person, action, mood or sentiment (*Duett*). It may be brief or lengthy, and may be subject to any variation or development the composer desires.
6. Four woodwind instruments in the modern orchestra: Bassoon, clarinet, oboe, flute. (Other instruments that might be included: cor Anglais, bass clarinet, cor Anglais, piccolo.)
7. A pentatonic scale is a scale of five tones. The one in general use is the ordinary diatonic major scale with the fourth and seventh degrees omitted, sounding as when you play the black keys of the piano ascending from the lowest tone of a group of three. Other pentatonic scales, consisting of other arrangements of five tones, have existed in time immemorial.
8. The Italian musical terms for the words given are: soft—piano; loud—forte; very fast—presto; very slow—larghetto; lively—allegro; sweet—dolce.
9. Henri Viestupis played the violin.
10. The greatest composer of Denmark was Niels W. Gade.

What Time Means to the Musician

"KEEPING time" for most people is merely a question of counting two, three or four to the measure, as the case may be. If a mistake is made, it is regretted, but no particular notice is taken of it. Yet, as a matter of fact, a mistake in time should be regarded as heinous an offense as scratching a painter's landscape with an umbrella. Time is the musician's canvas. He says to his effect to his auditors: "Give me five minutes of your time and I will stir your soul with emotions. There shall be melodies and counter-melodies woven together as are the lines of a picture; and if you follow me closely I will build you up a great climax out of these melodies just as the painter gathers his lines together leading them to one central point on his canvas."

If you listen to a great virtuoso, you will find that the value of every note in the piece is carefully re-estimated. Nay, more, time becomes one of his chief mediums, and though he may leave a note or two out here and there, he guards jealously every pulse and every beat, making every measure, every string, a perfectly balanced factor in the interpretation of the piece. Thus it is that he holds your interest from beginning to end, so that you listen entranced until the very last note of the final arpeggio sounds precisely on its infinitesimal division of time.

Every piano student longs at some period to play like Paderewski or some other hero of the keyboard. Here are some of the reasons having to do with time why he falls short of his ambition:

He neglects to observe the time signature. He disregards rests.

Pauses, ritard signs and "hurry-up" signs go unnoticed. He puts emphasis on the wrong beat.

If the melody stops for a measure or two, he hurries over the ensuing accompaniment measures as though of no importance.

When he comes to an exceptionally difficult place, he slows up.

When an unusually easy passage occurs, he hurries over it.

If he indulges in rubato at all, he either overdoes it, or uses it in the wrong place.

He neglects the infinitesimal break between phrases.

He chops off the end of a composition as though he thought his auditors would be glad to know he had finished and they could go on talking free from interruption.

He fails to realize that the five or ten minutes taken in playing the piece is a painter's canvas, on which there must be no blemish.

Some Facts About Rubinstein

A footnote in Rubinstein's autobiography says: "It has been ascertained that during the twenty-eight years that have elapsed since the foundation of the (Moscow) Conservatory, Rubinstein devoted the proceeds of his charity concerts, amounting to more than three hundred rubles, to the benefit of the poor, and to other good works. His brother, Nicholas, also gave generously to the cause of charity. During the winter of 1877-78 his Saturday and Sunday concerts in Moscow netted the sum of \$2,000 rubles for the benefit of the Red Cross Society."

When Rubinstein was a young man returning to Russia after a stay in Berlin he was once stopped at the border and had much difficulty in getting past the officials at the border. It was not until he had convinced them that he really was a musician by playing on a broken-down piano that he was admitted. Even as it was he was deprived of a number of manuscripts of musical compositions. These were never returned to him. Some years later, in St. Petersburg, music store he was shown some of these manuscripts. They had been sold by the government for a small sum of money as "waste paper."

While Rubinstein was in good grace with the authorities, he nevertheless had much difficulty in getting his operas produced, and this in spite of the fact that his operatic works were well received by the public. Some years later, in St. Petersburg, the director, wrote the following order: "It may be given providing that nothing is spent either for costumes or decorations."

EXPERIENCE has shown us that the consensus of opinion of the public is almost always right.—C. M. von ZIEGLER.

Was Liszt the Paganini of the Piano?

By HENRY T. FINCK

FRANZ LISZT reached the ripe age of seventy-five. He lived a life crowded, as few lives have been, with hard work, romantic episodes, splendid triumphs, deep disappointments. It is not strange that he repeatedly writes in the letters of his last years to the *tedium vitae*. He had become tired of life, having exhausted its joys as well as its sorrows. What is strange is that he had an attack of this *tedium vitae* when he was a mere youth—an attack so severe that he decided to say farewell to the musical world and enter the Church. From his early years his mind had been inclined toward religion; but there were other reasons which affected him at this time, among them a disappointment in love, a long illness, an inborn aversion to the career of a public performer, and the necessity of giving reasons to support himself and his mother in Paris, because his recitals were not well-attended. At one time he was so short of funds that he sold his Liszt piano for bread.

When we consider the many ways in which Liszt, during his long career, helped along music and music-learners, we realize that it would have been nothing short of a calamity if, at the age of twenty-one, he had followed this inclination to become a priest.

What averted the calamity was Paganini's violin playing. Niccolò Paganini arrived in Paris in March, 1831, on a tour which set all Europe aflame with wonder at the amazing brilliancy of his playing. He performed tricks with harmonics, double stopping and treble stopping, arpeggios, springing bow, together with "guitar effects," pizzicato and arco simultaneously, and other things that astonished not only "the natives" but rival violinists, who could not understand how he did them. Liszt heard him, and like a flash the thought came to him: "What wonderful things might be done with the piano if its technical possibilities were developed as those of the violin have been by Paganini!"

He made up his mind to do this himself. Thenceforth he shunned appearing in public or in society, devoting most of his time to experimenting on the piano; and when, after three years of assiduous practice, he gave another recital in Paris, Parisians applauded him as frantically as they had applauded Paganini. He had become the Paganini of the piano, performing feats of virtuosity which no other player could equal.

A Frank Confession

While the public applauded, the critics jumped on Liszt with both feet, on the ground that he took liberties with classical works, playing them arbitrarily and introducing inappropriate ornaments. That they were justified in censuring him he admitted four years later, in a letter to George Sand, in which he confessed his guilt in these and other contrivances. "In concert halls as well as in private drawing rooms," he often played works of Beethoven, Weber, and Hummel, and I am ashamed to say that for the sake of winning the applause of a

public which was slow in appreciating the sublime and beautiful, I did not scruple to change the pace and the ideas of the compositions; nay, I went so far in my frivolity as to interpolate runs and cadenzas which, to be sure, brought me the applause of the musically uneducated, but led me into paths which I fortunately soon abandoned. I cannot tell you how deeply I regret having thus made concessions to bad taste, which violated the spirit as well as the letter of the music. Since that time absolute reverence for the masterworks of our great men of genius has completely replaced that craving for originality and per-

fectly opposite of Paganini in everything except his dazzling technical skill as a player.

In 1841, shortly after Paganini's death, Liszt wrote a remarkable essay in which he declared that the death of that Italian violinist signified the end of virtuosity—that is, of the display of skill for its own sake and the glorification of the player. "May the artist of the future," he added, "cheerfully drop the vain, egotistic part which, we hope, found in Paganini its last brilliant representative; may he place his goal within and without himself; and may virtuosity be a means to him, never an end in itself."

Fetis, the famous Belgian scholar and historian, who wrote a book on Paganini which is filled with enthusiasm for his virtuosity, was obliged to admit that he was not a great interpreter, but was really quite second-rate when it came to playing anything except his own showpieces. "In his concert in Paris," he thought it necessary to flatter the national feeling by playing a concerto by Kreutzer and one by Rodé—but he scarcely rose above mediocrity in their performance. There was a certain "fulness and grandeur in his phrasing, but there was no tenderness in his accents; no true expression. He never reached the pinnacle of those artists who are interpreters as well as virtuosi—artists who make the public forget the player because he makes the music itself so interesting; just as the greatest actors make the spectators forget them in the characters they personify."

Liszt Admired by the Greatest Composers

That Liszt, unlike Paganini, was a genuine interpreter was attested to by the great composers of his time who heard him play their works. Ever Mendelssohn, who

could not be expected to have heard him, declared, after hearing him perform his (Mendelssohn's) G minor concerto, that "it could not be played more beautifully—it was wonderful." Schumann wrote to Clara Wieck in 1840: "I wish you could have heard Liszt this morning. He is most extraordinary. He played some of my own compositions—the Nocturnes, the Fantasia, the Sonata—in a way that moved me deeply. Many of the details were quite different from the way I conceived them, but always inspired by genius." In the third volume of Schumann's collected critical writings nine pages are devoted to a eulogy of Liszt, in which he dwells among other things on his incomparable way of playing Chopin's pieces. All this is the more remarkable, because Schumann did not naturally sympathize with Liszt's aims any more than he did with Wagner's, and there was at that time a remnant of Paganinism in Liszt which did not escape his censure.

Chopin, in one of his letters, says, "I write to you without knowing what my pen is scribbling, for Liszt is at this moment playing my études and he trans-



LISZT AND PAGANINI.
This picture is well known but ever interesting. Liszt sits at the piano. Immediately behind him, standing, is Rossini, with his arm around Paganini. Seated behind Liszt is Chopin.



LISTZ AT THE AGE OF SEVENTY-FOUR.

ports me out of my proper senses. I should like to steal from him his way of playing my pieces."

When Grieg took the manuscript of one of his violin sonatas to Liszt in Rome, Liszt played it at sight—both piano and violin parts. "He was literally over the whole piano at once, without missing a note," Grieg relates in a letter, "and how he did play! With grandeur, beauty, genius, unique comprehension. I think I laughed—laughed like an idiot."

Mendelssohn, Schumann, Chopin, Grieg, represent sufficient diversity of style to indicate Liszt's versatility as an interpreter. He had, as Germany's chief historian of music, Professor Hugo Riemann, has pointed out, "a previously unknown capacity for entering into the peculiarities of the most widely separated epochs, styles, and individualities." Without doubt Bach, Beethoven, Schubert, and all the other masters who wrote piano pieces would have been delighted with Liszt's interpretation of them as were their just named. Berlioz confessed that Beethoven's Sonata, Opus 106, was a riddle to him till Liszt solved it. "He is the pianist of the future."

Concerning the same sonata, and Beethoven's Opus 111, Wagner declared that Liszt first enabled him to understand them. Concerning his playing of Bach's C sharp minor prelude and fugue Wagner wrote, "I knew, of course, very well what was to be expected of Liszt at the piano, but what I heard when he played this piece I had not anticipated, although I had studied Bach thoroughly. This experience showed me how slight is the value of study as compared with revelation."

Obviously, if Liszt was the Paganini of the piano, he was at the same time infinitely more than that—much so that in the minds of those who knew the real Liszt, Lisztism soon came to mean the exact opposite of Paganinism—the art of an interpreter versus that of a mere virtuoso.

Wagner's judgment is particularly interesting. His first heard Liszt play in Paris in 1841—the very year of Liszt's essay on Paganini; and to his horror, he heard him play a fantasia on Meyerbeer's *Robert the Devil*, as an encore at a concert devoted to Beethoven. He realized, too, that Liszt was not to blame. The public simply yelled and clamored for that piece till he sat down, visibly annoyed, and muttering, "I am the servant of the public, as a matter of course," played the piece called for.

"Thus," Wagner added humorously, "all guilt has to be atoned for in this world. Some day Liszt will be atoned in heaven to play before the assembled angels his fantasias on the devil! But that will probably be the last time!"

Poor Liszt! The world made it very hard for him to be good, artistically and otherwise.

And yet—there is a point of view from which even the playing of that fantasia on a Meyerbeer opera may be justified. Liszt had previously revealed to the

Parisians what astonishing sounds and combinations can be evoked from the piano. Beethoven's compositions gave him no opportunity to exploit these new pianistic discoveries. Therefore we must not be too hard on the Parisian audience for clamoring for a specimen of the latest pianistic improvements.

In Italy, even Liszt could have given no recitals at all had he not played his brilliant operatic fantasias. He tried the Chopin études, but was informed that "études" belonged in the studio, not in the concert hall. Let me cite one more historic fact by way of showing how difficult it was for Liszt, at that time, to be an angel or a model of good taste. In 1837 of the charity concert was given in Paris at which the greatest pianists of the day appeared: Chopin, Czerny, Pleyel, Herz, Thalberg and Liszt. Each had his own piano—and what do you suppose each one played? A set of his own variations on the march from Bellini's opera, *I Puritani*! Liszt, who came last, looked on the stage as a joke, amusing himself and the audience by giving a sort of "review" of the style and mannerisms of his colleagues.

The Piano as Miniature Orchestra

One of the results of Liszt's temporary exile over Paganini was that he made a transcription for piano of that violinist's *Twenty-four Caprices*. Not long afterwards he made an arrangement for the piano of Berlioz's *Symphonie Fantastique*—a significant act, for it calls attention to the means of Liszt's treatment of the piano. He could not write more idiomatically—that is pianistically—for the piano than Chopin was writing at that very moment; but he could transfer orchestral scores to the piano and make them sound as idiomatic as Chopin's pieces for piano or Beethoven's for piano. There lies one of the great achievements of Liszt, with which he influenced all the pianists and composers that came after him. His own words on this point are interesting: "We make broken chords like the harp, long-drawn tones like the wind instruments, staccato and a thousand kinds of passages which formerly it appeared possible to bring forth only from this or that particular instrument." As one of his pupils exclaimed, "He orchestrates with his fingers."

Although no one could play more tenderly than he, his was the orchestral way—grand, impetuous, sublime. Among the works he translated for pianists are Beethoven's symphonies. He played them in public, too! To us this seems absurd—Paderewski would never dream of doing such a thing. But Liszt remembered that in those days good orchestras were very scarce, and good interpreters of Beethoven's symphonies scarce. Wagner attests that there were places in these orchestral scores that were not made clear till Liszt translated them into the language of the piano.

What Liszt did for the piano was infinitely more than what Paganini had done for the violin. The greatest pianists—such men as Paderewski, Josef Hofmann, D'Albény, Gáborowitch, Busoni, Pachmann, Friedheim, Schellert—are the most ardent admirers of his achievements for the piano, simply because they knew most about them—just as those conductors who knew or know most about his orchestral works were and are their most enthusiastic champions: Seidl, Richter, Weingartner, Nikisch, Muck, Stravinsky, and all the others who, during the last half century, have risen above mediocrity.

The greatest violinist of our time, Fritz Kreisler, very seldom plays Paganini, but I know of no great pianist who does not often play Liszt. One could be an up-to-date violinist without knowing anything about Paganini's achievements, but no one could be a first-class pianist without knowing of Liszt's innovations, which even Chopin, and which have helped all pianists and composers for the piano since that time. Saint-Saëns declared, without exaggeration, that Liszt's influence on the piano was so great that he knew of nothing comparable to it except the revolution in the mechanism of the French language brought about by Victor Hugo. In his *Portraits et Souvenirs* he gives illuminating glimpses of what this pianistic revolution consisted in.

German Songs and Hungarian Rhapsodies

Liszt also translated into the language of the piano many of the best songs of Beethoven, Schubert, Schumann, Franz, Chopin and other masters, making them as good as if they had been composed for the piano instrument. The recognition of Schubert as the greatest of all song writers dates from the time Liszt

began to play his *Lieder* in public. By the singers they had been neglected till the delight given by Liszt to his audiences showed them their folly.

These were some of the ways in which Liszt "worked" for his own glorification, rather than in the case of legitimate musicians. But there is much more to come, all of which will read like a sarcastic commentary on Fuller-Maitland's sagacious criticism.

Are folk tunes "legitimate music?" Ask the great masters. Nearly all of them, from Bach and Haydn to Grieg and Tchaikovsky, have drawn their most beautiful tunes and have woven them into their compositions. None of these masters, however varied in style as Liszt was a large scale, and with such varied artistry as Liszt did when he gathered the delightful Magyar tunes of Hungary, with their spicy Gypsy ornaments, and shaped them into his wonderful rhapsodies. It was a deed comparable to that of Homer in giving coherence to the scattered tales of the Greeks in his *Iliad* and *Odyssey*.

There are many marvels of appropriate harmonization and coloring in these rhapsodies; when they are played by Paderewski one can hear the very sounds of the gypsy instruments. More than once I have read the statement that Liszt, Paganini-like, wrote these dazzling rhapsodies to show off his brilliant piano. As a matter of fact he wrote all of them after he had ceased to play in public. He wrote them for the glorification of his native country. In them, and in those of his compositions (including the symphony *Hungaria*), which are tinged with national colors, he gave Hungarian music artistic rank, as Chopin did to Polish, Grieg to Norwegian, Dvořák to Bohemian music. Liszt's rhapsodies are as important art works as Beethoven's sonatas. Personally I enjoy them more for their interesting details regarding them see the introduction by August Spanuth to an edition of Liszt's best Rhapsodies.

How far away we are traveling from Paganini! He cared nothing for the art of his country or of any composer, his only object being to arouse astonishment by his feats and accumulate a fortune. While Liszt was the noblest, most generous of mortals, Paganini was ignoble and a miser. The one generous act credited to him has been proven a myth. He earned millions of francs. Liszt might have done the same during his last thirty-nine years of his life, when everybody was imploring him to return to the concert halls; but not one cent did he thus earn. Occasionally, during those years, he did play in public, but always for charity. Nor did he accept any payment from any of the hundreds of pupils from all parts of the world who came to him during those years, at Weimar, Budapest or Rome. And while he refused to play in public for money, he freely played for his pupils, because he knew, as well as Wagner, that "revelation teaches more than study."

(A second section of this article will appear in the September issue of THE ETUDE.)



A REMARKABLE PORTRAIT OF ARLISS.

This striking picture is that of Mr. George Arliss, the noted actor, in his new play, in which he takes the part of the great violinist Paganini. This photograph is by Walter of New York.



More About American Musical Atmosphere

Replies to Dr. Heinrich Pfitzner's Article in the January ETUDE

EDITORIAL

In January THE ETUDE printed a lengthy article from Dr. Heinrich Pfitzner, a German-born pianist, composer and teacher, who during twenty years' residence in many parts of America has had excellent opportunities to observe our musical life in both large cities and small towns.

In the same issue we offered to publish the best 500-word reply coming from our readers. A great many very excellent answers to Dr. Pfitzner's article have been received and the judges have selected four from the lot. We also reprint part of an interview from Dr. Cornelius Rühner, Professor of Music at Columbia University. The interview originally appeared in the New York Times and is reprinted at Dr. Rühner's suggestion.

In judging the replies the judges have not taken the stand that a reply implies a contradiction to Dr. Pfitzner's article. Two of the replies virtually agree with him. In order that readers of this issue may become familiar with Dr. Pfitzner's contentions and understand his argument in comparing American musical atmosphere with German musical atmosphere we reprint the following sentences. In justice to Dr. Pfitzner, however, the reader should peruse the excellent article in the January issue. The whole discussion will lead ETUDE subscribers to some interesting trains of thought and, we hope, useful convictions.

In general Dr. Pfitzner admitted that no other country is there such a large number of houses provided with pianos, organs and other musical instru-

Laura Remick Copp

I AM an American born and brought up by family (since about 1630), an American in sentiment and almost entirely in musical training, but I had some European education, once to know where I speak, and I want to say "Amen" to Dr. Pfitzner's article.

America has not the musical atmosphere that Germany and Austria have and this is due to the psychology of the nation, which is too material, but of necessity so. This vast land carved out of virgin forests and frontier prairies, under conditions too arduous for us now to realize, made us think materially at first, and now it has become a national habit. But the tide is turning, art in its most ideal forms is loved here, and nowhere can more cultured audiences now be found, but the vast majority have not yet been reached.

More brain-power is demanded to be a fine musician than our public understands, and when it knows this music will be more highly respected professionally. When it is admitted that a conductor or composer has to have as great an intellect as a stock broker or railroad magnate, then music as a profession will appeal to American men.

A lack of taste for good music due to too much rag-time accounts for the attitudes of the "majority." Ragtime is also a result of the psychology of the nation. No wonder, after the toil and travail of this immense country it is overcome with its success, exuberant with its prosperity and wants to "double-shuffle" a little, but you must pardon it; it will have dignity and express itself with more reserve and seriousness a little later on. It is too soon to expect real "musical atmosphere" such as Europe enjoys, the country is just too new, but it is coming and America will not be so long getting it as Europe was!

When due credit for music-study is given in schools, when civic centers are free to all, when artists' concerts penetrate into the rural districts, when unqualified musicians are eliminated from the profession, when good music shall flood the land, when the American public is "shown" and better educated, then they will not be perverse in their attitude toward music as an art, then the profession, better understood, will be more highly respected, will appeal to real American men.

George Dudley Martin

Dr. Pfitzner says we have "plenty of musical life" but "no musical atmosphere." There is plenty of

musical life in this country; numberless musical activities that exert a daily influence on a great part of our population. There are reasons why we have no great national movement in the musical affairs of the United States; why there is not, and cannot be, the unanimity of popular thought and purpose here that characterizes musical effort in European countries. Since Dr. Pfitzner cites conditions in Germany as some length, I might be permitted to say that the musical atmosphere of Germany is German atmosphere. Imagine the Germans living in an Italian atmosphere, musical or otherwise, or Russia crying the necessity for French or English music!

Musical may be a world art, but we must not forget that each nation, however small and insignificant, has a very fair opinion of its own music, its own musicians and its own institutions. Each country contributes and receives some ideas, but the majority are steady, and in some cases largely to our population, and the more completely saturated these newcomers are in the musical atmosphere of their native lands the less help they are to us in our endeavor to create one of our own. Each thinks that musical atmosphere is a fine thing—if it be his kind. He privately reserves the value of any other. This condition exists in all our large cities and in many smaller communities and will continue until we accept music as the universal language we so often call it.

Germany has a German musical atmosphere because it is inhabited almost wholly by Germans and is ruled by Germans. Having a natural love for music, especially German music, they develop it as a national asset and most of it; other European countries do likewise.

Our cities swarm with who have a strong leaning toward the institutions of other lands and these same cities are our only musical centers. This diversity of thought makes it difficult to gain for any climatic or racial unity of purpose, and even the most musical movement the undivided support for any city, to say nothing of the nation-wide cooperation so essential in creating anything so vague and elusive as a national musical atmosphere.

Our country is fifteen hundred miles wide and three thousand miles long, with a population drawn from the four corners of the globe; so, instead of an all-enveloping musical atmosphere covering the whole land, we have a multitude of musical centers, a multitude of local atmospheres, each reflecting the musical thought and feeling of the community living in it.

have in this country a cosmopolitan democracy in which we rejoice in the equality of men. There are no recognized class distinctions, and with this, naturally, comes no over recognition of what in other countries is termed "authority." We have here practically no Bayers or peasants class. Our farmers are men of intelligence and position and means. Thousands are college graduates. This also applies to other classes. They may not have the attitude of bowing down to music, precisely as they have never bowed down to anything but the soil from which they have dug their success, and to God Almighty. Nevertheless they have an innate respect for that which is good. In the last ten years they have seen that men of education and accomplishment in America have realized that music is one of the great things of life. Taking the population, whole and large, country for country, and man for man, as well as taking into consideration the difference in temperamental conditions and training any just investigator will find that the enthusiasm for music in America will compare very favorably with that of any European musical country. The immense circulation of THE ETUDE, easily greater than that of all other European musical magazines combined, is an unquestionable testimony of the respect and deeper interest of the music-loving public in America.

Here follow four articles accepted by our judges in reply to Dr. Pfitzner. They come respectively from Laura Remick Copp (Illinois), George Dudley Martin (Pennsylvania), Edwin H. Pierce (New York), F. W. Wodell (Massachusetts).

When a musician deplores the lack of atmosphere, frequently he means merely that he has failed to find the atmosphere he desires. He is not so great a "plenty of musical life" Dr. Pfitzner concedes us must have the effect of creating something very like musical atmosphere. It may be, like our country, still in infancy, but it is growing and lusty and will grow. Let us be patient and work.

Edwin H. Pierce

Looking back at my experiences and observations during a two-year residence as a student in Germany, from whence I returned just about the time that Dr. Pfitzner came to America, I realize that every word he has written in regard to musical atmosphere and the general respect paid to music in his native country is true. Indeed, it would be possible for me even to add some little corroborative evidence for his statements. I recall with pleasure how on one occasion happening to join down a few notes on music-paper as I sat at a restaurant table, a group of business men, total strangers to me, seated themselves near me, and while I was doing, and busied their conversation with what I had finished writing. Imagine such a thing happening in New York!

But the mistake Dr. Pfitzner makes is in judging of America by the facts of the present moment, rather than in the light of growth and tendency. If the good doctor will pardon a good-natured personality, I would like to ask him why he came to America. Ten to one, an honest answer would reveal that better pay for his work was the leading motive, and the fact that he has remained here twenty years is sufficient to indicate that in this respect at least he was not wholly disappointed. Now a people that are willing to pay well for music or for musical instruction cannot be wholly without appreciation of its worth, even though their attainments may be slight and their taste untrained. When to this is the case, it is the worthy task of the musician to develop the people's taste, not only by means of the instruction given to his immediate pupils, but through concerts, lectures and the like, as well as by his own dignified and upright manner of life.

It has been my own good-fortune to meet with several cities and towns, where, owing to the faithful labors of one or more excellent musicians for a long period of years, the public taste in music, and the estimation in which music was held, was little if at all

inferior to the conditions described in regard to Germany. The first such place I met with was Wooster, Ohio, and the thanks due to Karl Merz, whom I do not hesitate to name here, as he has long since passed on to his reward. In the same class I would name Northampton, Mass., Reading, Pa., Toronto, Canada, and Lunenburg, Nova Scotia. My own experience being but limited, of necessity, it is likely that for every place here named there are a dozen or a hundred others equally or better worthy of mention as places where the public is largely musical.

The older ones among us will recall the day when the city of Chicago was considered a type of all that was crude, uncultured and grossly commercial, but its citizens, counting rightly on its latent civic pride and boundless energy were fond of predicting that as soon as Chicago found time for culture she would "make culture hum," as they quaintly expressed it. This prediction has been well verified, and Chicago is now a great literary, artistic and musical center. Something very similar to this will happen in due time in

regard to America as a whole, and her Musical Atmosphere—indeed, it is already in progress, and it is a fine thing to be having an active part in bringing it about.

F. W. Wodell

The American music student can find "musical atmosphere" in some American cities to-day. He can find it there just as he can live in Berlin, or Munich, or miss it. Dr. Pfitzner is behind the times. There is now in America a wide-spread "respect" for music as a part of education and life, as shown by the fact that there are more than six thousand Supervisors of Music teaching in our public schools; nearly three thousand sound-reproducing machines of one make alone now used in American public schools in educating children to know and "appreciate" good music and its proper relation to life; that the number of public school choruses, orchestras and bands is large and steadily growing, the hard-headed men on boards of education making provision for them as part of our educational scheme; that in some cities

and towns the school boards are providing for the instruction of young children, at an exceedingly low cost per child, in piano and violin playing; that the plan of giving credit for serious music study with private teachers, for high school graduation, has been introduced in a number of communities and is being pushed by organizations and individuals; that several leading universities are giving credits for graduation on account of music study, both in appreciation and for applied music. The European idea is that good things must come down to the common people from the top, just as he can live in Berlin, or Munich, or miss it. The American idea is that the "common people" are the nation, and must work out their own salvation. Hence we look for our musical development, not through a special class of men in the uncaring children to know and "appreciate" beautiful varieties who shall make music "respectable" because they have adopted it as a profession, but chiefly through the efforts of the men and women of our people who are working with the people in the public schools of the country.

Dr. Cornelius Rübner on American Musical Atmosphere

In the New York Times for November 14, 1915, Dr. Cornelius Rübner, Professor of Music at Columbia University, New York, notes some of the conditions which make progress difficult for American composers who aspire to write in larger forms. Dr. Rübner was by birth a Dane. He is a pupil of Gade, Hartmann, Reinecke, and Ferdinand David. He has also brought in active professional association with Liszt and Brahms. Dr. Rübner says, in part—

"There has been a tendency to discuss the American composer as if he were an abstract proposition, far removed from the ordinary things of everyday life and not formed and influenced by them. People have said, 'Here are men trained to write music; they have studied for years and devoted their talents to their task; yet their works are very seldom very often in the symphony halls or opera houses.'

"There are in this country, roughly, half a dozen large orchestras and at the present moment, half that number of regular opera houses. There are more choral societies, but their membership is largely amateur or semi-professional, and we shall not consider them nor the smaller musical organizations of various sorts for, after all, the symphony orchestra and the opera house are the units by which the musical activity of a country is to be reckoned.

"There is your problem. How can we get a great number of professional musicians into active positions when we have only the positions to fill that are represented by our present number of orchestra and opera houses?

"A country's musical feeling cannot be built up over night. We shall get more and more active musically all the time, and when at last the proper stage is reached the scene will be set for the successful advent of the composer, who comes last in the chronological order of development always.

"All the small German cities, for instance, have their orchestras and opera houses. When we have reached this stage, or something near it, we may expect large results in the way of producing native music. Then there will be thousands of Americans actively engaged in music and supporting themselves from it, where now there are scores. It is from among such men that our composers must come. They must have practical experience in every way. They must live with music all the time. You cannot improvise a composer.

"As an instance of this for us still ideal condition, which is in active practice in another place, I can

select the German City of Sondershausen, since that place, among many others, typifies the small town of about 20,000, which has its own complete musical organization. In this place the conductor of the opera and the symphony orchestra, practically the same organization, is the Director of the conservatory, and his best players are his teachers. Hence the students, for orchestras are very plentiful there. The talented composer, even if an American, does not have such great difficulty in getting his work performed in Germany either, if it is promising, for the very reason that there are so many orchestras. If, on performance, his work does not measure up to requirements, he has no one to blame but himself.

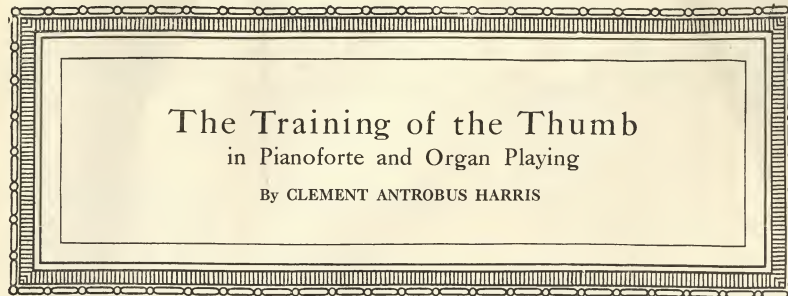
"When we finally have an American school of composition, I can imagine that it will be notable for any such thing as being based on Negro music, or Indian music, or ragtime, or anything of that sort. "What makes a composer is not a model, but his own individuality. Is it not more reasonable to think that we will at last develop a man who is a great individuality in music, scorning such a thing as self-conscious basing on some formula?"

"If we can get to creating music the same energizing genius that has pushed the American frontier across a great continent, that has built great railroads, that has evolved the skyscraper, that has created 'big business,' that has built the Panama Canal when others failed, and made the world's greatest republic out of a British colony, we will have a genius that will devise its own methods and will force the musical world to recognize it and approve it, as the world has been forced to recognize American genius in the directions I have named. That will be a real American composer and a real American school of music."

[DR. RUBNER'S NOTE.—Dr. Rübner mentions six orchestras of symphony orchestras and five opera houses. We think of at least thirteen or fourteen: The Boston Symphony Orchestra, the New York Symphony Orchestra, the St. Louis Philharmonic Orchestra, the Philadelphia Symphony Orchestra, and the Chicago Symphony Orchestra. In Minneapolis, St. Paul, San Francisco, Seattle, Baltimore (just founded), to say nothing of several other orchestras and organizations heard at festivals, such as the Herbert Orchestra or the Russian Symphony Orchestra. In addition to these are other smaller symphony orchestras that have been springing up all over the United States. Many of these frequently the so-called amateur orchestras have been going on for years and years under the best masters here and abroad. We should say that there are, roughly speaking, at least some of such orchestras now in America. How many European countries have more large orchestras?

The Training of the Thumb in Pianoforte and Organ Playing

By CLEMENT ANTROBUS HARRIS



While each of the five fingers has its characteristics, the thumb is the most individual of all; it is less like the others than they are like each other. And it is so chiefly through being of greater power and usefulness. An old nursery rhyme detailing the peculiarities of the fingers declares that

Thumbkin he can dance alone.

Albinus goes so far as to call the thumb "a lesser hand." Unfortunately the extraordinary usefulness of the first finger has not escaped the tyrant's eye. Adonizek, who cut off the thumbs and great toes of three score and ten kings, and with a highly poetic justice had his own similarly treated, has had many imitators among mediæval rulers and experts in the art of torture. Witness the thumb-screw. Nor has the essential character of the thumb escaped the observation of those who wished to unite themselves for military service. Johnson derives the word "poltroon" from a Roman amphitheatre where called upon to show whether a gladiator was to die or be allowed to live by the position in which they held their thumbs.

Such is the position of the thumb in the ordinary avocations of life, in many of which the hand is used as a whole rather than each finger individually. It will therefore readily be understood that in the playing of a keyboard instrument, in which the individuality of each finger is drawn upon to its maximum, the importance of the thumb, possessed as it is of peculiarities which differentiate it from each and all of the other digits, is absolutely paramount. This will be seen at a glance from the following table showing the frequency with which the thumb is used compared with the other fingers. It is based upon an examination of one page each of four classics as fingered by a virtuoso

and expert educationalist of European fame—the late Sir Charles Hallé. And these four classics have been chosen as representing the chief types into which, from an executant's point of view, pianoforte music divides itself. Namely, Weber's *Rondo Brillante*, representing scale passages; the *Funeral March in A Flat Minor*, from Beethoven's Sonata Op. 26, representing chord passages; Tchaikovsky's *Capriccio in F Sharp*, which consists chiefly of octave passages and a shake figure, and Handel's *Fugue in F Major*, as representing contrapuntal music. Repeated notes have been counted separately, but not, of course, tied notes.

See table on following page.

Some extremely interesting and useful facts emerge from this table. In chord passages the little finger is used in the left hand as frequently as the thumb—slightly more frequently in the given instance. In all other cases the thumb is used in both hands more, generally much more, than any other finger. The predominance of the thumb is more marked in the right hand than the left. This is because of the very important and constant function of the left hand little finger in playing the bass notes. As compared with other fingers the predominance of the thumb is more marked in the left hand than the right. Reckoning both hands together, the frequency with which the thumb is used is nearly double the average of that of the other fingers. In each hand the least used finger is the fourth, the occurrence of which in the right hand is less than half, and in the left hand less than a third, that of the thumb. The next least used finger in both hands is the third, the average use of which is half that of the thumb. The hands differ markedly in the usage of the second finger, which in the right hand is three-quarters, and in the left little more than a sixth, that of the thumb. The fingers have a much more equal share of work in contrapuntal music than in other types. The greatest difference between the amount of work assigned to each hand occurs when one hand—generally the right—has scales and arpeggi,

and the other light accompanying chords, the number of notes in the former being more than double that in the latter.

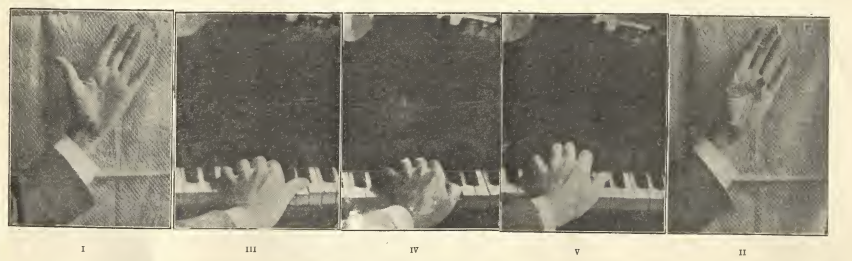
When the Thumb Was Ignored

In view of the preponderating utility of the thumb one would have expected it to be the first finger to be used, or at least one of the first. But it was not so. The course of human progress has often been from the obscure to the obvious: from complexity to simplicity. And the history of clavier playing is a case in point. The thumb was the last finger to be used. A small volume of virginal music in the British Museum (Additional MS. 30, 486), dated about 1600, and mostly by William Byrd, has occasional fingering which shows a free use of the thumb; so to a lesser degree has a private manuscript book of lessons (Additional MS. 29, 485) dated 1599. The titles to the pieces in this latter book are in Dutch, but the music is mainly by English composers, and a table of proportion it contains is in English. Thomas Wood, or Wodde, of St. Andrews, a Scottish composer, writing about 1566, mentions that Sir (i. e., in modern phrase "The Revd.") John Furthly had in 1544 been appointed to teach organ-playing and singing at Aberdeen. He had returned to Scotland in 1530 after apparently studying the art in England, and he was "the first new-fingered organist that ever was in Scotland." As at this period experts very often kept their systems of fingering a secret, rather than advertise them, it is probable that the newness of Furthly's system consisted in the use of the thumb. Practice might easily precede publication by more than fifty years, even if it had been the custom at this period to give the fingering as well as the notes. There is evidence that a century later the thumb was freely used in Italy.

With these exceptions—another notable evidence of English preeminence in clavier-playing—keyboard music prior to the mid-eighteenth century was mainly played with three fingers in each hand. The thumb and little finger were hardly used at all except for the extreme

Tick-Tock, Tick-Tock, Tick-Tock

That is the song of the busy little metronome as it beats off the moments of eternity that are deciding whether you are "going ahead," "standing still" or "falling behind." Whether you are teacher or pupil, the first of September will soon be here and your metronome will begin ticking again. Are you all ready to keep pace with it? Have you made all your plans? Have you selected and ordered your music for next season? Have you bought all needed supplies? Have you attended to your advertising? If not every day of August should be a golden day of opportunity for you. "Each moment is a day; The race a life"—DISRAELI



SPECIAL EXERCISES FOR THE THUMB.

The cuts marked I and II represent exercises to be done without a keyboard. The thumb is moved from the position shown in I to that shown in II at least twenty times in succession. The cuts marked III, IV and V represent the following exercises for the thumb. III shows the thumb extended over two white notes; IV shows the thumb contracted over two white notes; V shows the thumb extended over a white and a black note.

Table Showing Relative Usage of the Five Fingers

TOTALS	LEFT HAND					RIGHT HAND					TOTALS
	1st finger	2nd finger	3rd finger	4th finger	5th finger	1st finger	2nd finger	3rd finger	4th finger	5th finger	
135	56	6	10	9	51	51	39	32	17	41	180
Chord Passages: <i>Funeral March, BEETHOVEN</i>											
85	23	12	7	18	25	54	27	0	0	27	108
Octaves: Shake: <i>Campagna, TAUBERT</i>											
104	27	3	22	22	30	55	61	44	37	19	216
Scales: Arpeggi: <i>Rondo Brillante, WEBER</i>											
87	12	13	15	20	27	31	27	22	28	23	131
Contrapuntal: <i>Fugue, HANDEL</i>											
411	118	57	54	69	133	191	154	98	82	110	635
Totals											

Order of Frequency (Right Hand, 1, 2, 5, 3, 4)
(Left Hand, 1, 5, 2, 3, 4)

HOW OFTEN WE USE THE THUMB.

The table shown above records the number of times the thumb is used in the pieces given and indicates how important the thumb is to the pianist.

notes of chords, and chiefly in the left hand. Even so modern a player as Handel astonished his contemporaries by the frequency with which he used the thumb. The earliest known system of fingering, that published by Amerbach in 1571, is based on this plan of rarely using the thumb; indeed in some scales he uses only two fingers! Francis Capriani, in *Clavier-Parfait* in 1668, described by Crysander as "the first great composer for the harpsichord," published in 1717 the first known method for stringed-clavier instruments, and in it greatly extended the use of the thumb. J. S. Bach, who, it is admitted, owed much to Couperin, still further extended it. An exposition of his principles was published by his son, Carl Philipp Emanuel, in two volumes in 1780, and forms the first treatise, though not "Method," on the subject. But it was Johann L. Dussek, a Bohemian (1761-1812) who, in his *Book of Instructions*, published about 1798, first carried the new principle to its logical conclusion, and employed the thumb as pivot twice in each octave of a scale-passage.

The performance of the polyphonic music—always difficult to play—which characterized the 16th and 17th centuries, is easier to reconcile with the contemporary clumsy system of fingering, if it is remembered that on instruments played by a plectrum a perfect legato, or smoothness, as we understand it, was impossible.

In regard to the notation of fingering English and Germany have undergone a curious interchange of usage. In the earliest known system, that of the German, Amerbach, 1571, a cypher is used for the thumb and the numerals 1, 2, 3, 4 for the fingers. A contemporary English composer, as shown by the manuscript in the British Museum already alluded to, used the numerals 1 to 5, "1" indicating the thumb in the right hand and the little finger in the left. This system was used up to the time of Purcell (1638-1695). The use of the five numerals is also believed to have been common in Italy, an English book of harpsichord lessons published about 1740 referring to it as "The Italian manner of fingering." But Bach and his contemporaries abandoned Amerbach's notation for the five-numeral system, while English composers abandoned their five-numeral system for that of Amerbach (they used, however, a cross for the thumb in place of a cypher). In Great Britain this system is only now being abandoned in favor of that universal on the Continent and in America, and of which England was apparently the originator and Italy.

Terminology of Fingering

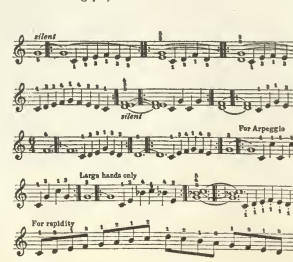
Before leaving the subject of notation it will be convenient to explain an important point in regard to the allied question of terminology. What applies to the right hand ascending applies to the left hand descending, and vice versa. To avoid redundancy it is therefore necessary to have terms descriptive of conditions common to the hands when in contrary motion. The term "contrary motion" is not less sufficient, for it does not indicate whether the hands are parting from or approaching each other. It is also needful that the nomenclature used should be applicable to either hand when used separately. For some time past I have used the words "Outward" and "Inward" to designate

the direction taken by the hands when respectively parting from and approaching each other. The little finger is therefore on the "outward" and the thumb on the "inward" side of the hand. In reference to the relation of the hands to each other these terms have proved unmistakable and exceedingly useful, and will prove of the thumb to its own hand, to turn it inward would generally be understood as meaning to turn it under the palm, and therefore towards the outer end of the keyboard. This must be borne in mind. The same contradiction does not occur in regard to the fingers on the outer side of the middle one—the fourth and fifth).

Functions of the Thumb

The extreme utility of the thumb is due to its being capable of a number of actions impossible, or nearly so, to every other finger, in addition to the movements it possesses in common with them. Chief of these is its capability of passing under the other fingers.

THE THUMB AS LEVER. If more than five notes in succession are to be played legato too rapidly to allow of changing fingers on one note, it is necessary that one of the fingers should pass under or over the others. The only finger which can do either with ease is the thumb, which can pass under any finger but the fifth without difficulty. Much attention should be given to the development of this function, the importance of which it would be impossible to exaggerate. Exercises should take every form in which this action is found to take place in the playing of compositions. Thus in some cases the intervening notes, between one thumb-note and another, should be played, while in others they should be held down, and in others some should be held and some played. The following exercises are not to be regarded as in any way exhaustive, but simply as models on which others may be constructed. These should be in various keys, and of course there should be an exercise for the left hand corresponding to each for the right hand. In each case the whole-note should be put down silently and held down as long as the exercise is being played.



EXERCISES WITHOUT KEYBOARD. Much has been made lately, and quite rightly, of finger-gymnastics, or exercises beneficial to the pianist which may be done away from the keyboard. One great advantage is that they enable the player to redeem a great many odd moments of which no other use can be made. For the moments of the lever-action of the thumb not even a table is necessary: simply hold the hand in a position approximating to that required in playing, and pass the thumb from the outward to the inward position, as in the two illustrations here given: see illustrations I and II on previous page.

The Thumb as a Jointed-Lever

But the thumb can do more than move horizontally, lever-wise, under the other fingers. Being divided into sectors with hinges, it can hold one note with the first joint and bend the other joint, the nail end, over the next note either above or below. And it can do this irrespective of whether any or all of the notes are white or black, and of whether the lower or higher note comes first. This no other finger can do except in so clumsy a manner as to be useless for practical purposes. Some passages are, of course, more difficult than others: thus in proceeding from a white note to a black one it is necessary to hold the hand very far on the keys.

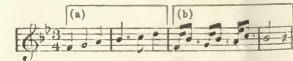
See illustrations III, IV and V on previous page. (A second part of Mr. Harris's article will appear in a later issue. This, together with other articles upon the use of the thumb, which THE ETUDE will publish during the coming year, should enable the reader to develop a very complete technique in this direction.)

Three Helpful Devices with Which Piano Students Should Be Familiar

By John Van Z Grolleman

IN writing a new composition the composer knows that there are many devices which he can employ with certain success in bringing out his ideas. Among which there are devices with which the student should understand and seek for in his work. These are the devices known as Thesis and Antithesis (or plainly speaking Question and Answer); Repetition and Imitation.

A good example of the question and answer form of composition is represented in the following old song. Robin Adair:



The first part of the melody (a) is the question. Note how it has all the characteristics of an interrogation with the rising inflection at the end.

Following is the answer (b). It is determinative and completes the musical inquiry expressed in the first part of the melody. Now play the melody as a whole and note the completeness of the whole. There are thousands of such instances in music and it is interesting to find them and point them out. Much music is its logical—that is, like a flower it has its parts, both of which are balanced in their beauty although they may not have the symmetrical balance of butterflies' wings.

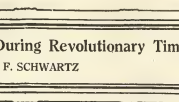
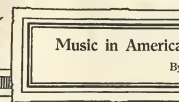
Repetition is another device which gives character to musical ideas; it is easily identified and it is the student the keynote to its proper interpretation. Though the notes may be repeated, the interpretation may be varied so that an entirely new meaning is introduced. Hear a great pianist play the first part of Chopin's *Funeral March* with its many repetitions and note the variety possible.

Imitation differs from repetition in that the theme is imitated on a different degree on the scale as the first illustration shows. The difference in the arrangements of the half steps gives a different character to the work. The sonatas and symphonies of the masters are riddled with examples of imitation and the student who cannot tell it is better by recognizing these instances and giving each the individual treatment which they demand.



Music in America During Revolutionary Times

By G. F. SCHWARTZ



The development of American music may be divided into three periods: the early, the middle and the recent. The first, extending from the settlement of New England till the beginning of the nineteenth century, may be again divided into two distinct sub-periods: the first or Colonial and the second or Revolutionary.

During the first of these there was an obvious willingness to borrow from the mother country, England, such music as was not inconsistent with the severe religious ideals of the Puritan fathers; original talent was rarely tolerated and usually discouraged. The colonists were not unmusical, but their definition of godliness excluded choirs and organs along with stoves as a matter of religious principle. Though many of their contentions were doubtless extreme, some at least were by no means without a foundation of reason; they contended against the metrical versions of the psalms because the original meaning as well as the inherent dignity of those poems might be lost in reducing them to rhyme; if the "doggerel" hymn of a later day is a result of this practice we may perhaps pardon them in a measure for their stubborn opposition. Their aversion to the ritualistic forms of the English Church is of course easily understood.

The middle of the century, however, witnessed a rapid transition toward new ideals—politically, socially, religiously and aesthetically; the spirit of the Revolution was awakening, and this awakening was being manifested in many ways. The attitude toward England's unjust Colonial policy and the growing demand for independence are well enough known to us. With the passing of the strenuous conditions under which the early colonists existed, and the gradual growth of power and prosperity, it is only natural that there should be an expansion of the possibilities of social intercourse, and that the barriers against pleasant and profitable amusement should disappear. Entertainments of a secular or at least semi-secular character did begin to appear, and the singing of "moral" songs, as distinct from psalms or hymns, were gradually permitted.

Early Musical Centers

The musical centers during the period of the Revolution were: New England, including the towns of Salem and Boston, New York and Philadelphia; in the south were also Charleston and New Orleans, but as these latter seem to have left little permanent influence, we may pass them over.

The musical growth of the cities with which we are concerned, Boston, New York and Philadelphia, parallels in a way, at least, that of the general social and political history of these cities. Boston, the center of American independence, was and long remained the center of native musical effort; the Quaker City, backward in its early musical development, was made conspicuous largely through its temporary political preponderance; its musical activities soon waned with the removal of the cause. New York gave early promise of rapid advancement; its freer social life of that city, however, seems to have led to a less serious attitude toward musical entertainment; we find that concert-givers were frequently bribed with the promise of a ball at the close of the program.

It appears that the German element in Philadelphia was largely responsible for the more pretentious musical activities of that city. We read that in 1786 a chorus of 280 voices and 50 instrumentalists appeared before a numerous and polite audience in the German Reformed Church. As early as the middle of the century however, English Glee and Ballads were frequently heard, and the famous English Ballad Operas, which displaced Handel's operas in England, made their way to Philadelphia; the most famous of these, the *Beggar's Opera*, was given in 1759. General Washington was not an infrequent patron of these musical entertainments, as is indicated by the fact that the "symphonies" and "concerts" were given in the "pension account book." The programs given were as a rule of a very miscellaneous character; the following is a specimen program of a "Grand Concert and Ball" given in 1774. The program, according to the then prevalent custom, was divided into Act; and the "symphonies" were usually nothing more than little overtures or concerted pieces for several instruments, often

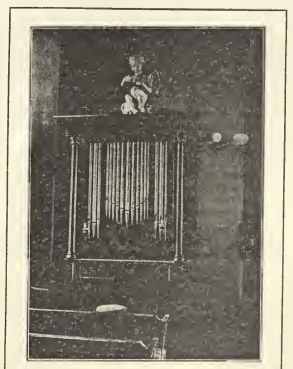
with the harpsichord as principal, and of but ten or fifteen minutes' length.

ACT I.

1. Symphony,
2. Sonata for Guitar and Violin,
3. Symphony,
4. Duetto for Mandolin and Violin,
5. March.

ACT II.

1. Symphony,
2. Caprice on the Guitar,
3. Symphony Solo on the Psaltery with Minnetto imitating an Echo,
5. March.
- Then follows:
1. Loure and Minuet,
2. Collation,



THE BRATTLE ORGAN.

This instrument is the oldest organ in the United States.

3. Rigadon and Minuet,
4. Collation,
5. Allemande,
6. Jigg,
7. Hornpipe.

These are special dances, for the most part by one or two professional dancers; after all of which came a Grand Ball for the Company.

"The Cradle of Music"

Christianity has sometimes been called "The Cradle of Music" in like manner the Puritan Church of New England may be called the Cradle of American Music. The infant contained in this cradle seems to have been extremely vigorous for its size. The most formidable problems which demanded consideration about the middle of the century were: 1, the metrical versions of the Psalms; 2, "lining out"; 3, congregational singing, or the choir as an independent organization; 4, instrumental music.

Leaders of the two opposed parties were plentiful. Among the liberals there was first John Cotton, who during the latter part of the seventeenth century maintained the singing of psalms "by a lively voice on an holy day of God's worship;" and he added "we do 1 forbid the use of an instrument therewithall, so that attention to the instrument does not divert the heart from attention to the matter of the song." Referring to the so-called "new way" of singing, the Rev. Thomas Symmes is credited with the following statements: 1. It would bring about a new way, an un-

known tongue. 2. It would not be so melodious. 3. There would be too many tunes—should never have done learning. 4. It gives disturbance, ralls and exasperates men's spirits and grieves sundry people. 5. It is Quakerish and Popish and induces to instrumental music. 6. The names of the notes are blasphemous. 7. It is needless since the good fathers got to heaven without it. The first four of these contentions refer in all probability to the practice of "fuging" (in the fashion of a round) which was beginning to appear, and also to attempts to set to the words music in four part counterpoint, instead of the simple folk-song or choral style which employed but a single voice-part. The early church was content with about six or eight, or at the most ten or a dozen tunes; they were passed along by ear (seldom being written down). A system of notation whereby these tunes could be recorded was proposed; it involved the use of the note names: Faw, Soh, Law, Mee; derived obviously from the do-re-mi system, these were the "blasphemous names" to which reference has already been made.

In 1713 Mr. Thomas Brattle imported a one manual organ from London. The instrument could be pumped either by the feet of the performer or by an assistant. Its introduction into King's Chapel in Boston caused new tabernacles common among the Puritans. The musical advance at the time was of course very slow; indeed, but by the time of the Revolutionary War the change had become quite significant and organs were policy common. The Brattle organ was the first instrument of its kind brought to America. It is now in St. John's Church at Portsmouth, New Hampshire.

When the Deacon Raised the Tune

The struggle for and against modifications in church music approached a climax shortly after the middle of the century. In Ipswich a stubborn conflict was waged which covered a period of exactly two decades; the following records give the story very graphically: 1765—the parish voted that those who had learned the art of singing may have the liberty of sitting in the front gallery (they did not do so since they objected to having the clerk "line out" and the vote did not abolish or restrict that practice); 1780—the parish requested Jonathan Chaplin, Jr., and Lieutenant Spafford to assist Deacon Spafford in "raising the tune" in the meeting house; 1785—the parish desired the singers, both male and female, to sit in the gallery, and will allow them to sing once upon each Lord's day without reading (lining out) by the deacons. In the city of Worcester practically the same action was taken in 1759; the order was not executed, however, without some action; the deacon persisted in lining out until his voice, raised to its utmost power and pitch was overpowered by the superior numbers of the choir and the poor man took his hat and left the meeting house in tears.

The possible absurdity of lining out is well illustrated in the following example: the deacon reads: "The Lord will come and He will not." This the congregation sings, after which the second line is given out by the deacon as follows: "Keep silence but speak out whenever the congregation again sings; and so on. The raising of the tune also seems to have been a very difficult matter; the singing of psalms in four part high and woe to the deacon who started it so high or too low. The following excerpt from the diary of a certain Judge Samuel Sewall tells us something of these matters: "I wrote: 'I was asked to set the tune, I essaying to set another tune went into it very much too high,' again at a later time he writes: 'I tried to set Canterbury and failed, tried again and fell into the tune of the 119th psalm.' The note is much intended Wadsworth but fell into Canterbury, and then the organ was not used to overcome these difficulties the answer is found in the fact that as late as 1735 an organ offered to a New England parish was promptly refused because it is an instrument of the devil designed to entrap men's souls." The note is much intended Wadsworth but fell into Canterbury, and then the organ was not used to overcome these difficulties the answer is found in the fact that as late as 1735 an organ offered to a New England parish was promptly refused because it is an instrument of the devil designed to entrap men's souls." The note is much intended Wadsworth but fell into Canterbury, and then the organ was not used to overcome these difficulties the answer is found in the fact that as late as 1735 an organ offered to a New England parish was promptly refused because it is an instrument of the devil designed to entrap men's souls." 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in the initial performance of a passage. After this accuracy has been secured, the final step in habit formation is repetition.

There is a proverb that "practice makes perfect." Like many other proverbs, there is an element of untruth in this one. *Correct* practice makes perfect, but no other kind ever does. Practice that includes mistakes is worthless, as in so far as it establishes a habit, it is one of falsity. It is often said, "It is the first glass that makes a drunkard." Now this is in a sense untrue. If I take a drink of intoxicating liquor to-day, one of water to-morrow, one of milk the next, and so on, I shall never fill a drunkard's grave. But let me take a drink of whiskey to-day, another to-morrow, two on the third day, and continue to repeat the same drink often enough, and my chances of landing in the gutter are excellent. The formation of a habit depends upon many repetitions of any act without the slightest variation from the precise order of the initial performance. These repetitions must be what Bagley calls "Repetitions in attention," not careless, shiftless, or formal, but active, living, painstaking practice. How many repetitions should be made?

Habit and Crystallization

Bagley suggests that habit forming is like crystallization. A little more and a little more is added to a solution; but, if one stops short of enough to produce crystallization, all of the previous work has apparently gone for naught. Experience alone will tell how much practice is needed to establish a habit, and this only for average students and average situations, but the same neutral path must be traversed until automatic action is established.

Now what relation all that has been said bears to piano playing, is perhaps already apparent. The best piano playing is largely, if not entirely, a matter of subconscious action. The more closely it approaches the automatic stage, the more perfect it becomes, other things being equal. The mind being freed from the consideration of mechanical details, can be concentrated upon the musical expression; in fact expressive playing is possible in no other way. Piano practice, in the last analysis is simply the formation of finger, wrist, and arm habits, or expressed in psychological terms—the establishing of reflex and subconscious action.

All successful piano practice, must therefore follow the laws of habit formation. Starting with a strong initiative, the first performance of the passage must be perfectly accurate as regards notes, fingering, touch, and expression. The repetitions which follow, must preserve this accuracy, unbroken by any variation from the precise order of the original pattern. Now it having been shown that the object of piano practice is to establish playing habits, we may ask how can habits be formed most quickly? The usual method is to learn a piece through slowly and then from day to day increase the speed till the proper tempo is reached. This is a perfectly rational procedure, slow but sure. Is there any quicker way?

A Rapid Method of Progress

For a number of years I have been using a method which rapidly brings a piece to the automatic stage, contributes to dash and freedom in the performance, and does this in a fraction of the time required by traditional methods of practice. The average pupil in his effort to attain speed, thinks a passage—whether consciously or unconsciously—note by note. Now we can no more play rapidly in this way than we can read a book rapidly and spell each word letter by letter. In reading the mind takes no cognizance of letters at all. A word is the unit of thought, and in reading rapidly, we often are unconscious of the words, as the mind grasps the phrase in its entirety. In a like manner, in fast playing the mind groups a series of tones as a unit and loses consciousness of the single constituent tones composing a passage. Building on this psychological principle, we may develop subconscious or automatic playing from the very start, by taking a piece, passage by passage, and grouping the tones into larger and larger units, till, in response to an initial impulse, these are played through automatically and without conscious thought. Thus a speed is at once attained, which, by the old method, is arrived at only after weeks or months of practice. Take, for example, the passage work in the Chopin *Impromptu* in F sharp. The first phrase would be treated in the following manner: First divide the passage into hand positions, or as many notes as can be played

without changing the position of the hand, either by putting the thumb under, or the third or fourth fingers over.



Now play the first group a number of times slowly, carefully, and without the slightest mistake, thinking each note before it is played. Next, exactly double the speed and play a number of times. Now with the muscles in a loose condition, play the group as rapidly as possible, making no thought to the individual tones, just as one would pronounce a word of five letters. After a few trials this will be easily done provided the muscles are in the proper condition of looseness. After practicing the second group in the same manner, the two groups are joined together thus enlarging the unit to eight tones. Each group after being practiced thus separately is joined to the preceding groups, and the process continued till the whole passage can be played automatically, and then thought as to the separate notes that compose it.

The left hand may then be divided into groups of two, and practiced in the same manner. Finally the hands are put together and the passage built up group by group. In doing this the first group of two in the left hand is played with its corresponding group in the right, stopping when the hands come together. The passage is then practiced to the third left hand note, then to the fourth, and so on to the end of the phrase, always stopping when the hands come together. Every phrase of the piece should be practiced in the same way and joined to those preceding it, till the whole movement is brought up to the proper tempo.

The benefits that accrue from this method of working may be enumerated. *First*, high rates of speed may be attained with comparative ease, and in a fraction of the time required by the usual method of practice. *Second*, it contributes to loose muscles; the short groups lend themselves easily to this condition, as will be manifest after a few trials. *Third*, it conduces to rapid memorization and mnemonic certainty.

Musical memory is usually considered as being a union of three elements—the visual, the aural, and the muscular. In visual memory the player remembers the and does this in a fraction of the time required by traditional methods of practice. This kind of memory is useful as a starting point, but in actual performance I have found it unreliable. Aural memory retains the succession of sounds as they are heard when the composition is played. This form of memory while useful is also unreliable. In muscular memory, the fingers, hands, and arms carry out automatically the succession of muscular movements, which, by manifold repetition have been built up into a habit. This muscular memory, if not interfered with by conscious thought, I have found can be relied upon, even when the player is very nervous. That this memory does not depend upon the aural or visual, can be proved by closing the eyes and playing upon the practice keyboard any rapid passage that is thoroughly in the fingers. In group practice, the hand positions are quickly worked into the fingers and the muscular movements made automatic. The mind also grasps with equal ease and quickness the few notes that make up a hand position. Finally, this method, by its method of practice, an ease, accuracy, dash and freedom in the performance that I have not found it possible to secure as rapidly in any other way.

The "Philadelphia Movement" in Music

LAST YEAR THE ETUDE reported the annual dinner of the Philadelphia Association, at the same time pointing out that while this journal is international in its scope and accomplishments this movement is one which has been widely employed as a basis for similar movements conducted by other Associations of Teachers in other parts of the country.

The Philadelphia Music Teachers' Association was founded in 1891 and, therefore, celebrated this year its Silver Anniversary. The main purpose of the Association is to increase the advantages of music teachers in Philadelphia. It has held upward of two hundred public meetings, at which some of the most noted musicians of the present day have appeared. The meetings are mainly devoted to public discussions. It has also conducted a "Musical Philadelphia" campaign with great success. It sponsored the "Missed Lesson" campaign three years ago, which resulted in the publication of "Missed Lesson" placards and slips which have helped music teachers by preventing an unnecessary drain upon their resources.

During the last five years an annual dinner has been held, the purpose of which is to enlist the interest of public men who have a fondness for music, and who have become accomplished amateurs, so that the general public may realize how highly music is regarded by our foremost men and women.

This year the guests of honor included Mr. David Bispham, Mr. Edward Bok, Mr. Rudolf Ganz, Monsignore Henry, Mr. Victor Herbert, Bishop P. M. Blinn, Mr. Victor Herbert, Mr. Hans Kändler, Miss Katherine Meisle, Mr. Piotr Wieda and Hon. T. B. Smith (Mayor of Philadelphia). Unfortunately Mr. Bok and Mr. Herbert were ill on the day of the dinner, but the dinner was nevertheless a very brilliant success. Two hundred and thirty-eight guests were seated at the flower-laden tables in the new Hotel Adelpia. Ten of the guests made the pilgrimage from New York to Philadelphia to be present at the dinner. The addresses were very inspiring and the musical program was very delightful, all of the artists receiving generous applause from a highly-trained and critical audience. Indeed, many of the members and guests were musicians of international reputation. Space only prevents the publication of a list of the names that stand at the top in American musical life.

Mme. de Tréville, the noted coloratura soprano, sang exquisitely, and Mr. Rudolf performed a veritable opera after his masterly performance of his own *Pentecôte Symphonie* and Liszt's *Rakoczy March*. Mr. Hans Kändler, the Dutch 'cellist, who is now the solo 'cellist of the Philadelphia Orchestra, Miss Katherine Meisle, contralto, and Mr. Piotr Wieda, baritone, were enthusiastically greeted after their performances. Bishop Rhineland and Monsignore Henry made able addresses. Mr. David Bispham related, by request, some very interesting facts pertaining to his own career. He startled the audience by telling them how his career had been influenced by some revelations brought to him through a member of the American Society for Psychical Research, who operated a planchette. The gentleman was not a musician and unfamiliar with what the device was prognosticating for Mr. Bispham, when it filled the names of four famous roles in which Mr. Bispham made notable successes in opera and Wagnerian music.

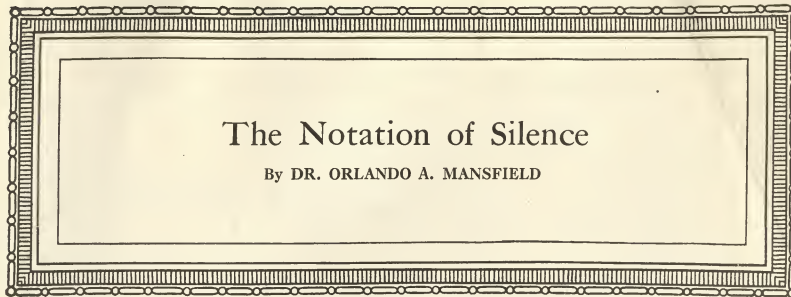
What Philadelphia has accomplished in this work may be accomplished in any city. It is not difficult in this day to induce public interest in music by the enthusiastic support of music. By means of organization teachers in different communities may arouse a significant and powerful interest in music as a public duty, just such public tributes as have been described. It was at one of these dinners, four years ago that Mr. John C. Freund, Editor of *Musical America* started his famous campaign for increased interest in American music and musicians. The result was an enormous amount of advantageous publicity for all who are concerned in American musical progress.

Nothing could be more effective in combating the idea still held by some people, that musicians and music teachers are highly trained egotists (alas they do not rank them with long-haired freaks) whose chief function in life is to earn money by promoting their own sequential accomplishment.

THE ETUDE is glad to furnish information to those desiring to start a similar movement in other cities.

The Notation of Silence

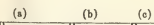
By DR. ORLANDO A. MANSFIELD



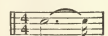
(EDITOR'S NOTE.—The careless student is inclined to look upon rests as signs of silence and therefore signs of nothing. As a matter of fact rests are every bit as important as notes. Dr. Mansfield's article is a most excellent one for all ETUDE readers.)

To the thoughtless student it has probably never occurred that there is any method at all in the notation of rests. The rests are not merely signs of silence, but they are signs of measure. It is certain that he has seen such marks in the printed music. Perhaps he has more or less indifferently observed them. But neither perception nor performance has aroused interest. The merely careless or indifferent student, however, has advanced a step beyond this. He has observed that rests must be equal in value to the measure or to the portion of the measure they are required to fill. But, provided the time value of these rests be correct, such a student has probably never paused to inquire about any system or method upon which these signs may be written. The serious student, however, has discovered that there is a method in the notation of signs of silence. He has ascertained that there are evidently certain principles involved in the filling up of silent measures. But as yet he has not succeeded in reducing these principles to some definite code or series of formulae. Here, we trust, he will be able to help him. Indeed, it is for such a student that this article is intended.

For silence for a whole measure we employ a whole rest. This regardless of the value of the measure or the nature of the time signature. The whole rest, we need scarcely add, is an oblong block placed underneath a line of the staff, usually the fourth line, as at (a). When placed across a space (b) it denotes silence for either the value of two whole notes or of two measures. To denote silence of two or more measures we now write a whole rest and place above it a figure denoting the number of silent measures required (c):

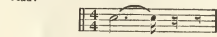


The completion of portions of measures with rests is, however, a much more complex matter. Broadly speaking, the rule is that the rests must be inserted in such a manner as to occupy, and not overlap, the divisions denoted by the time signature. As a first principle we may say that rests less than a beat or division should only be employed to complete a division already incomplete. Thus in completing rests we should insert a 16th and an 8th rest; because,

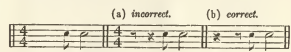


Here the first of the two quarter rests falls on an unaccented beat; which is incorrect, although it does not overlap the accent. For this reason a half rest is never used on the second and third beats of a 3-4 measure.

ceeding to the next. Thus, as the 16th note in the above example intrudes upon the seventh 8th note beat, we must complete this beat with a 16th rest before proceeding further. Our complete example will then read:



Guided by these rules the discerning student will see that if it be required to complete the following with rests (a) is wrong, because the incomplete second quarter broken in upon by the 8th note should have been first completed. Therefore, the correct notation would be as at (b).



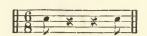
In dealing with rests greater than a division we first observe that such rests can only be placed on accented beats. Thus we may commence a half rest on the first or third quarter beats of a measure of common time, but not on the second quarter beat:



The incorrect versions would produce what an Irish friend once termed "syncopated silence." As a corollary to our last rule we may assert that no rest can be allowed to overlap an accent. Thus, in 6-8 time, quarter rests could not be placed on the 8th 8th note beat, nor on the second or fourth 8th note beats in a measure of 3-4 time:

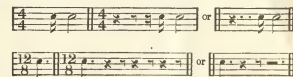


Our previously stated rule that long rests must fall on accented beats would prevent the student from completing the 6-8 example, thus:

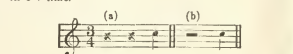


Here the first of the two quarter rests falls on an unaccented beat; which is incorrect, although it does not overlap the accent. For this reason a half rest is never used on the second and third beats of a 3-4 measure.

Dotted rests are somewhat restricted in their employment, being generally confined to the commencement of incomplete beats in simple times or to half measures in compound times. Thus the following measures may be filled up as indicated:



But the dotted quarter rest employed to represent a whole beat in 6-8, 9-8 or 12-8 times, and the dotted half rest to represent a whole beat in 6-4, 9-4 or 12-4 should be carefully avoided. This, however, for reasons aesthetic rather than practical, the idea of a beat in compound time being not so much one long beat of three equal divisions as one beat of two divisions one of which is long and the other short, *e. g.*, not $\frac{3}{4}$ or $\frac{9}{8}$ but rather $\frac{1}{2}$ and $\frac{1}{4}$. The double and triple dotted rests are very rare, being used only at the commencement of incomplete beats in simple times. The half rest, we may remark, is never used in 3-4 time. Hence, in Example 9 (a) is much better than (b), because the latter would suggest a half measure in 6-4 time.



In regard to the position of rests on the staff this is always secured in the third space, unless two or more parts have to be written on the same staff. Then the rests have to be inserted proportionately higher or lower; and, in some cases, have to be placed off the staff altogether, as in the following example from the *Fugue in G minor* from the first book of Bach's immortal *Forty-eight*:



In completing a given measure with rests, a test often set in theoretical examinations, a good working method is mentally or visibly to plan a model measure with accents duly inserted. From this each beat could be clearly completed. Thus, if we have $\frac{3}{4}$ and $\frac{3}{8}$ to complete with rests, we would suggest the following method of procedure:



A wise and diligent student will construct other examples of similar character for himself, taking great care to see that his practice accords with the theory here demonstrated. He will then be in good company with the classical writers from whose practice all the foregoing rules and recommendations have been derived.

Practical Tests in Memorizing

By Robert W. Wilkes

Etude Betterment

Believing that the coöperation of our readers will assist us immensely in caring for their musical tastes and needs THE ETUDE herewith offers

A Prize of a Complete Set of

Grove's Dictionary of Music and Musicians

(Valued at \$15.00)

for the best letter of not more than 200 words containing the most original, the most practical, the most useful and the best expressed ideas for new ETUDE features that will make THE ETUDE more valuable to its great body of readers, ideas that will make our journal even brighter and more helpful to the greatest number.

In addition to the letter itself we shall expect each contestant to answer the following questions frankly, tersely and in such a manner that we may get a more definite idea of what phase of THE ETUDE seems to be the most needed.

ETUDE Friends can help immensely in improving the magazine by joining wholeheartedly in the following:

Please answer the questions in the order given.

1. To which department or page do you habitually turn first when you open a new issue?
2. Which ten ETUDE articles during the past year have interested or helped you most?
3. Name twenty pieces from THE ETUDE of last year of the type you prefer to use in your own work as a performer or as a teacher.
4. Are there any things about THE ETUDE which do not meet with your entire approval, anything you would like to see changed?
5. Which do you look for most? Articles on Technique, Articles on Interpretation, Articles on Biography, Articles on Criticism, or what? Self Help Articles, "How to Teach" Articles, Musical or Fiction.
6. Would you like to see more illustrations in THE ETUDE or fewer illustrations?
7. For what feature principally do you take THE ETUDE? What is your most severe criticism?

Suggestions

This is not any easy way in which to earn a fifteen dollar set of books. The letters will require thought, time and care. Do not sit down and dash off a few words and expect them to receive serious attention.

Our sole purpose is to invite honest, constructive criticism. By helping THE ETUDE in this way our readers are really helping themselves and others to a brighter, better, more useful paper.

Write on one side of a sheet of paper and make your letter as brief and to the point as possible.

No letter will be returned and the only notification of the winning of the prize will be that published in THE ETUDE.

Do not write about other matters in your letter. Do not fail to give your full name and address.

Contest Closes October 30th

Address ETUDE Betterment Contest
1714 Chestnut St., Philadelphia, Pa.

It has been the writer's experience that the only sure way of memorizing a piece is to memorize practically every note of it. Some players may object that they recall its movement every note of their pieces and still they can not depend upon their memory when playing before the public. To these I would say: Immediately after reading this paragraph go to the piano, select a passage with which you have had trouble and play that part; of course without looking at the music, with the other hand; that is, if the passage is written for the right hand, play it with the left hand, and vice versa. Do not try it with the regular hand first, try it with the other hand, for if you have really memorized the notes you can play the passage with either hand. Don't say that such a test is needless in your case; try it, at least on one difficult passage.

I presume that you have made the test as directed. If you have, you will probably be as astonished as I was some years ago when I started to learn again a *Polka* by Moszkowski which I had some time previously been playing without the music.

A Personal Experience

I had never felt secure in the piece, so I decided that I would learn it anew and this time memorize every note. I took about four measures at a time and, in order to be sure that the force of habit would not help me, I tried to play the right hand part with the left hand and the left hand part with the right hand. I found to my surprise and chagrin that I really knew in most parts about one note in every three or four, although I had fondly imagined that I had nearly all the notes memorized and that there were only a few more to be learned.

I have had pupils who confidently stated that they knew every note in a certain passage which had been giving them trouble. Upon being asked to play each part separately and to change hands on each part they would look surprised, and a little indignant perhaps, but of course would play as requested. It has usually happened that there were at least two or three notes that they did not know about to their surprise—and after learning these notes the passage would frequently not give any more trouble.

Method of Memorizing

Now, how should a piece be learned so that practically every note can be memorized? It must be learned a few notes at a time.

It is not possible to memorize a piece well if a whole page or even a whole line be attempted at a time—in one gulp, so to speak. The reason for this can be easily seen. In a line of music, counting both right and left hand, there are usually from twenty-five to a hundred notes and trying to learn so many notes at once is too great a strain. But a few notes only be well learned then a few more, and thus step by step the whole piece may be memorized.

The number of notes to be memorized at a time must be adapted to the capacity of the player. A beginner can learn about four to a half dozen at one time, while an advanced player may learn a dozen or more. The study of harmony and composition is a help to correct memorization and one who has studied these subjects may often take as many as two or three dozen at a time. In the majority of cases each hand should be memorized separately at first and this rule applies both to beginners and to advanced pupils. If both hands are learned together there is a tendency to neglect the notes played by the left hand and a sense of insecurity will nearly always be felt when playing the piece.

Any player that only a few notes should be memorized at one time I do not mean that only about a dozen notes should be learned at one setting. On the contrary, by this method an advanced player who possesses an active mind should be able to memorize a dozen or more notes at one time. It is not only that the whole page should not be attempted at once, but that it should be divided into several sections according to the capacity of the pupil.

Memorize by Keys

It is important that we should memorize by thinking of the keys—not the notes. For if the imagination pictures for us the printed page, the notes have then to be translated into keys before the tones can be played. But if we know the next key or keys that should be played, all that is necessary is to place the hand in the right position on the piano and play.

Concentration Essential

It is also important to see that the mind is concentrated on the keys being played; for the ability to recall seems to depend upon the intensity of the impression produced upon the mind; thus if the notes are read and played more or less mechanically, as in the ordinary manner of reading music, the impression that the succession of keys makes upon the mind will be slight and the ability to recall the keys will be correspondingly weak.

As each note or chord is played the eye should gaze intently upon the key or keys; comparison should be made between the new key or keys and the preceding keys and the fingering at the time should be noted.

Resemblances, however slight, between the notes of a measure already learned and a new measure should be carefully noted.

It often happens in a piece of music that a certain section is repeated but that the repetition in the second case is followed by new material. In such cases, the student should be warned to pay particular attention to the first note that changes—the place where the music switches off, as it were. Sometimes the first change will be a difference in fingering; if so, it is very necessary to see that the proper finger is used on each instance. If such details are not carefully attended to the player will often fail to "switch off" at the proper place and will keep on going round in a circle.

To memorize well, the few notes that are taken at one time should be played at least three times without looking at the music. Do not look up after each repetition. If you do so the first two or three notes will not be memorized at all and difficulty would be experienced in trying to connect one measure with another.

After learning each hand separately carefully note the time when playing both hands together. Playing the passage once or twice with the music should be sufficient to impress the time upon the mind and then the passage should be played a few times from memory.

It is also very necessary to connect each new part memorized with the preceding measure or measures. Otherwise we would have a lot of little pieces which could not be fitted together. Therefore if one measure be memorized at a time, always play from the preceding measure or measures to connect the new measure with the previous ones.

Mechanical Practice Must Be Always Avoided

After the piece has been practiced for some time it will be found that the habits that the fingers have acquired will enable the player to play fairly well without much thought of the notes. The greatest care is necessary at this stage. Even if the piece had been well memorized at first, some of the notes will soon be forgotten unless the mind is continually directed on them. And as soon as the mind is found to be not fully awake or active, the practice should be deferred to some more suitable time; on no account should mechanical practice be indulged in.

The Quickness of Thought

Some may object that the mind cannot think so quickly as the notes must be played in a fast passage. It is, however, simply a matter of training. Of course a dull pupil will never make a great success at memorizing any more than he would at work when playing from notes. Such a pupil will naturally depend a great deal upon habit in both cases and he will become a member of the "small army of the ignorant." But it is surprising how fast the mind can work when it is well trained; there is indeed much truth in the phrase, "as quick as thought."

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and on technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

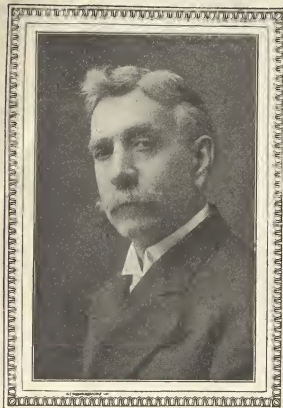
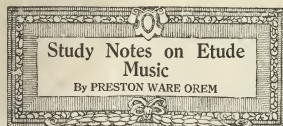
Making a Career

of good playing by their teachers, and in the smaller cities can hear little else besides, which may be classed of the highest order. These virtuosi, through their leadership, often acquire a wide reputation in the profession, especially through the State Music Teachers' Associations, although they do not become known to the populace at large. It is no small merit, however, to become one of these local virtuosi, who are in reality the backbone of the profession. Many dwellers in the cities are provincial and hidebound, and vainly imagine that merit and ability is found only within the borders of large cities, but they are sadly at fault in this regard. Some of the Presidents of the United States have come from small towns.

The second class of virtuosi are mostly found in large centers, where they congregate because of the opportunities they have brilliant ability, and many of them secure engagements over a wide extent, largely through clubs and organizations. They fall short of attaining the top round of the ladder. Many of them could have reached the top by a more concentrated and longer continued effort. They all sincerely believe they could have accomplished this, and that the honor is rightfully theirs. Just what that little something is, however, that marks the boundaries of supreme attainment has never been decided with complete unanimity of opinion. There is undoubtedly a factor that makes for leadership, which also is a thing of degrees, and is susceptible of development. Hence there is even a supremacy among leaders. Such matters you will find considered in psychological studies on personality.

The third class you will find represented by such players as Paderewski, Harold Bauer, Godowski, Samaroif, Goodson and others. In them is found the supreme achievement of pianistic art. Moszkowski has stated that in order to reach this high level of attainment not less than fifteen years of close and unremitting study is necessary. This, of course, includes theoretical study, composition, orchestration, and all kindred branches of musicianship. Beginning at the age of ten, the candidate would be twenty-five before ready to launch upon a career. I have read that Dr. Pachmann, after having made his debut as a virtuoso with success, not being himself satisfied, spent ten years more in assiduous practice, before he was ready to launch upon a career. I have read that Dr. Pachmann, after having made his debut as a virtuoso with success, not being himself satisfied, spent ten years more in assiduous practice, before he was ready to launch upon a career. I have read that Dr. Pachmann, after having made his debut as a virtuoso with success, not being himself satisfied, spent ten years more in assiduous practice, before he was ready to launch upon a career.

In making up your mind in regard to your career, it will do no harm for you to count the cost, and to push to the next step. As for this, I would say, I should think your best plan would be to follow the advice of the great essayist, "hitch your wagon to a star," and make for the highest point you can attain. If you run the risk of a small degree of virtuosity, you will be worthy of all praise. Through it you may make yourself a leader in whatever community you decide to settle. Then it will do no harm for you to try and push to the next step. As for this, I would say, I should think your best plan would be to follow the advice of the great essayist, "hitch your wagon to a star," and make for the highest point you can attain. If you run the risk of a small degree of virtuosity, you will be worthy of all praise. Through it you may make yourself a leader in whatever community you decide to settle. Then it will do no harm for you to try and push to the next step. 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CHARLES SUMNER MORRISON.

This very successful composer was born at Seneca, Ohio, March 8, 1860. He began the study of music at the age of six, under his father, who was a thorough musician and teacher. When fifteen years of age the younger Morrison joined his father in the work of conducting music at conventions, the younger man playing the piano at all entertainments given. He worked diligently at harmony, counterpoint, musical history, and furthered the work that his father had so ably commenced.

His ability soon brought him offers of positions in schools and in public school work, and his good work in this connection has been shown in Illinois, Ohio, Michigan. He has also done useful work in Music Teachers' Organizations, and was at one time vice-president of the Illinois Music Teachers' Association. He has also had considerable business experience with music publishing houses as a traveling representative. Many of his compositions have been exceptionally successful.

For more than forty years Mr. Morrison has been connected with schools and colleges in educational work. He has also conducted numerous bands. In 1908 he became conductor of the Adrian, Michigan, "Imperial Band," which achieved an excellent reputation.

NOCTURNE, OP. 37, NO. 1—F. CHOPIN.

After reading the subjoined Analysis by Edward Baxter Perry, the player will approach this celebrated Nocturne with a clearer appreciation of its inner meaning and poetic content. Mr. Perry's remarks render further editorial comment superfluous. Grade 5.

UNE FRAGMENT DE MENDELSSOHN—C. A. CASPAR.

A graceful drawing-room piece of the higher class. The greater part of this composition seems to be the original work of C. A. Caspar, one of the lesser known German composers, although possibly the original *Motif* may have been obtained from Mendelssohn. It is a good study in melody playing and in the division of the accompanying harmonic material between the two hands. Grade 4.

IN A GRECIAN GARDEN—A. J. PEABODY, JR.

A fanciful drawing-room piece employing two well-contrasted diatonic themes. These themes and the usual harmonies used to accompany them give the desired old-fashioned flavor to the entire composition. An expressive style of playing is demanded in this piece. Grade 4.

POLONAISE—L. VAN BEETHOVEN.

This Polonaise is taken from the celebrated *Serenade* or *Trio* for stringed instruments, Op. 8. It has been published in various pianoforte arrangements, but the new transcription by Dr. Hans Hartman will be found much more playable than many of the others. This is one of the best numbers to add to a series of the lighter classics to be studied in preparation for the larger works of Beethoven and the other masters. Grade 3.

THE DREAMER—R. G. GRADY.

An attractive drawing-room piece with considerable variety of content. The principal theme is treated in several ways, and the rather unusual middle section adds a pleasing contrast. Grade 3.

WAYSIDE FLOWERS—F. A. WILLIAMS.

An excellent intermediate grade teaching piece. Pieces of this type are very useful in increasing agility and accuracy of finger work. When well played they sound extremely well. Passage work of the character found in this and similar pieces should have the effect of the proverbial "String of Pearls." Grade 3.

DAWN—A. FRANZ.

A good illustration of the combination of a melody and a portion of its accompaniment in the same hand. Aside from its musical interest this number will make a good study piece. When the melody and accompaniment are combined in this manner it requires considerable independence of finger action in order to make the melody tone stand out above the accompanying tones. Grade 3.

PASTORAL REVERIE—R. S. MORRISON.

This number may be played either on the piano or the organ, although it is originally intended as a piano piece. In playing it the student should strive for contrasts in coloring, causing the principal melodies to sound as though played by a solo instrument.

THE FOX GLOVE—J. R. GILLETTE.

This little song without words is taken from a set of three short pieces entitled *Three Songs Without Words*. It should be played in an expressive manner with the harmonies well divided. Grade 3.

IN HUNGARIAN STYLE—L. RENK.

A miniature *Cordas*, having the usual slow movement or *lento*, followed by the *friska* or quick movement. Play the first part rather lazily and in free time, with the second part very crisp and precise. Grade 2½.

MAYTIME—A. L. NORRIS.

An easy-teaching piece by a well-known writer and educator. It should be played in a bright and cheerful manner, with a crisp and even finger action. Grade 2½.

THE TIN SOLDIER—D. D. SLATER.

David Dick Slater is a well-known English song writer who has had many successes. Recently he has written a set of very useful, easy-teaching pieces. *The Tin Soldier* is taken from this set. In this number, as well as in the remainder of the set, Mr. Slater displays the same excellence of musicianship and fluency of melodic invention which are to be found in his songs. Grade 2.

THE SCOUTS ON PARADE—G. L. SPAULDING.

A timely easy-teaching piece in the military style which will be sure to prove acceptable to young students. Grade 1.

GIPSY MARCH, 4 HANDS—C. WOLFE.

One of the best duet numbers that we have seen in some time, full of fire and animation and somewhat in the Hungarian style. In playing this piece the orchestral style of interpretation should be used. Both players have plenty to do throughout.

THE VIOLIN NUMBERS.

The famous *Prelude in A* by Chopin as arranged by Mr. Lurancie will make a splendid encore piece for violin, and it will also serve as a valuable study in "double stops."

Charles Lindsay's *Approach of Spring* has already appeared in *THE ETUDE* as a four-hand number. As arranged for violin by Mr. F. A. Franklin, in response to numerous demands, it should prove equally acceptable.

TWILIGHT REVERIE, PIPE ORGAN—G. N. ROCKWELL.

A very pleasing opening *Voluntary* or *Offertory*, affording splendid opportunities for the display of tasteful and contrasting effects in registration. This number will prove effective on an organ of any size.

THE VOCAL NUMBERS.

C. S. Morrison's *Jesus, Lover of My Soul*, is a well-written sacred solo, which should prove very acceptable for church use. Mr. Morrison's melodic gifts are well known.

Admirers of Mr. Tod B. Galloway's compositions will welcome his new song, *With Me and Spring*. This is an artistic setting of a translation of some verses by the modern French poet, Paul Verlaine.

Mr. W. E. von Kalinowsky's *Desire* is a brief but very appealing love song suitable for encore use.

Chopin's G Minor Nocturne

A Short Analysis of Opus 37, No. 1.

By Edward Baxter Perry

(The following analysis is from Mr. Edward Baxter Perry's Descriptive Analyses.)

OPUS 37, No. 1, in G minor, was written during Chopin's winter sojourn on the island of Majorca already described. On this occasion also the composer had been left alone to occupy himself with his piano, while his more active friends went for a sail on the bay. The sun had disappeared behind a western bank of clouds. The evening shadows were fast closing around him, filling with gloom and mystery the distant recesses of the vast, irregular apartment where he sat, and the columned cloister beyond, which led from the ruined refectory of the monastery to the chapel where the priests and abbots of ten centuries lay unmolested. The ruins of a dead past were on every side. The silent presence of Death seemed all about him. He felt that, like the day, his life was swiftly declining, and the mood of the place and the hour was strong upon him. It found utterance in the sorrowfully beautiful, passionately pathetic first melody of this nocturne, with its falling minor phrases, like the cry of a deep but suppressed despair, and its somber, sobbing accompaniment, like the muffled moan of the surf on the adjacent beach. A precisely similar mood is powerfully expressed in Tennyson's poem "Break, break, break," especially in the closing lines.

"But the tender grace of a day that is dead
"Will never come back to me."

Suddenly, in the midst of his melancholy reveries, Chopin was seized by one of those deceptive visions, so frequent at that time. The shadowy forms of a procession of dead monks seemed to emerge from beneath the obscure arches of the refectory, in a slow funeral march along the cloister behind him to the chapel, where their evening services were formerly held, solemnly chanting as they passed their *Santo Dio*. This impressive chant, as if sung by a chorus of subdued male voices, is realistically reproduced in the middle movement of the nocturne. The very words *Santo Dio* are distinctly suggested by each little phrase of our consecutive chords.

When the monks have vanished, and their voices have died away in the distance beneath the echoing vault of the chapel, Chopin recovers himself with a shudder and resumes his sad dreaming, symbolized by a return of the first melody. But just as its close the sun sinks below the western bank, its last rays gleam for a moment on the white sail of the boat just rounding up to the landing. His friends return. His lonely brooding is cheerfully interrupted. His mood brightens and the nocturne ends with an exquisite transition to the major key.

The player should strive in this work for a sonorous intensity of tone, and should render each phrase of the melody as if the pain expressed were his own, making the undertone of the sobbing sea distinctly apparent in the accompanying chords.

WAYSIDE FLOWERS

FREDERICK A. WILLIAMS, Op. 93

Moderato M.M. $\text{♩} = 108$

Fine

Poco piu lento

p legato

D.C.

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THE ETUDE

NOCTURNE

FR. CHOPIN, Op. 37, No. 1

Andante sostenuto M.M. ♩ = 76

p
dim.
f
ff
cresc.

THE ETUDE

p
pp
cresc.

THE ETUDE

THE DREAMER

MEDITATION

R. G. GRADY

Anlante con espress. M.M. $\text{♩} = 72$

pp

a tempo

mf

rit.

rall. e dim.

Fine

ff

dim. e rit.

p

calando

D.C.

THE ETUDE

To Lillian and Mildred

MAY TIME

A SPRING DANCE

ALBERT LOCKE NORRIS

Allegretto M.M. $\text{♩} = 108$

mf

leggiere espressivo

cresc.

dim.

poco rit.

a tempo

mf

poco rit.

mf

cresc.

f

poco dim.

mf

ten.

mf

dim.

mf

ten.

mf

a tempo

dim.

rit.

mf

cresc.

dim.

rit.

a tempo

mf

cresc.

f

dim.

mf

rit.

THE ETUDE

GIPSY MARCH

Zigeuner Marsch

CARL WOLF
Four hand arr. by R. Ferber

Tempo di Marcia M.M. ♩ = 126

SECONDO

THE ETUDE

GIPSY MARCH

Zigeuner Marsch

CARL WOLF
Four hand arr. by R. Ferber

Tempo di Marcia M.M. ♩ = 126

PRIMO

THE ETUDE

SECONDO

Musical score for "THE ETUDE SECONDO". The score is written for piano and features a TRIO section. The key signature is B-flat major (two flats). The tempo is marked *Maestoso*. The score includes various dynamics such as *f*, *ff*, *mf*, and *f energico*. The piece concludes with a *marcato* section.

THE ETUDE

PRIMO

Musical score for "THE ETUDE PRIMO". The score is written for piano and features a TRIO section. The key signature is B-flat major (two flats). The tempo is marked *Maestoso*. The score includes various dynamics such as *f*, *ff*, *mf*, and *f energico*. The piece concludes with a *marcato* section.

THE ETUDE

POLONAISE
from the "SERENADE"Arr. by Hans Harthan
Allegretto M.M. ♩ = 116

L. van BEETHOVEN, Op. 8

THE ETUDE

THE FOX GLOVE

"In Grandma's garden the fox-gloves gay,
With every wind would nod and sway."

JAMES R. GILLETTE

Tempo di Menuetto M.M. ♩ = 126

THE ETUDE

IN A GRECIAN GARDEN

A. JACKSON PEABODY, Jr.

Andante con moto M.M. ♩ = 72

Cantabile

Adagio molto cantando e largamente M.M. ♩ = 63

THE ETUDE

IN HUNGARIAN STYLE

UNGARISCH

LUDWIG RENK, Op. 2, No. 2

Lento M.M. ♩ = 64

THE ETUDE

DAWN

MELODY IN C

ALBERT FRANZ

Moderato poco moto M.M. ♩ = 66

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PASTORAL REVERIE

Moderato M.M. ♩ = 84

MEDITATION

R. S. MORRISON

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THE ETUDE

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THE TIN SOLDIER

Napoleon was a mighty man,
And so was Julius Caesar,
But I'm the greatest of the lot,
In the eyes of Sammy Sneezer.

DAVID D. SLATER, Op. 98, No. 11

Marziale M.M. ♩ = 120

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TWILIGHT REVERIE

The radiant morn hath passed away,
And spent too soon her golden store;
The shadows of departing day
Creep on once more.

GEO. NOYES ROCKWELL

MANUAL

Andante con moto M.M. ♩ = 72

Sw. *sempre legato*

PEDAL

Bourdon 16' coup. to Sw.

espress. *rall.*

♩ Gt. or Ch.
Soft 8'

a tempo
Swell

espress. *rall.* *Fine*

Slower

Sw. both hands *pp*

augment. *cresc.*

rall. *accel.* *rall.* *D.S.*

PRELUDE
VIOLIN AND PIANO

F. CHOPIN, Op. 28, No. 7
Arr. by Thurlow Lieurance
Sul D

Andantino M.M. ♩ = 92

Sul G

VIOLIN *p* *dolce*

PIANO *p* *dolce*

cresc. *Sul A* *Sul G* *dim.* *pp* *dim.* *mp*

UN FRAGMENT DE MENDELSSOHN

Andantino M.M. ♩ = 108

C. A. CASPAR

a tempo

mf con sentimento
ritard.
a tempo
cresc.
dim.
ritard.
p
f
poco anim.
a tempo
cresc.
dim.
p
poco rit.
f
tranquillo
p
una corda
poco rit.
a tempo
f
poco agitato
cresc.
f
poco rit. e dim.
f
a tempo
poco più mosso
grassoso

cresc.
Ped. simile
p
una corda
rall.
pp
morendo
molto rit.
pp perdendosi
pppp

APPROACH OF SPRING

CHAS. LINDSAY

Arr. by F. A. FRANKLIN

VIOLIN
Vivace
f
f
mf
poco rit.

PIANO
f
f
mf
poco rit.

THE ETUDE

The image shows a page of musical notation for a piano piece. The notation is arranged in three systems, each with a piano part (left) and a vocal part (right). The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a piano introduction marked "a tempo". The Trio section is marked "TRIO" and "p". The final section is marked "Animato". The notation includes various musical notations such as notes, rests, and dynamic markings.

THE ETUDE

From the French of
Paul Verlaine
by Aleister Crowley

To Frances Billings Newsom

WITH MUTED STRINGS

TOD B. GALLOWAY

Moderato

VOICE

Calm in the twi-light of the loft - y boughs,

pp *p calmo e ben legato*

Pierce we our love with si-lence as we drowse; Melt we our souls, hearts, sen-ses in this shrine,

Vague languor of ar-bu-tus and of pine! Half close your eyes, your arms up-

on your breast; Ba-nish for-ev-er ev-ry in-ter-est! The cra-dling breeze shall woo us, soft and sweet,

Ruf-fling the waves of vel-vet at your feet When so-lemn night of swart oaks shall pre-vail,

Voice our de-spair, mu-si-cal night-in-gale.

pp *rall. e dim.* *ppp*

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JESUS, LOVER OF MY SOUL

C. S. MORRISON

Andante

Je - sus, Lov - er

of my soul, Let me to Thy bo - som fly, While the near - er wa - ters roll, While the

tempt - est - still is nigh; Hide me - O my Sav - ior hide, Till the storm of life is past;

Safe in - to the hav - en guide, O re - ceive my soul at last;

Agitato

Oth - er ref - uge have I none, Hang my help - less soul on Thee; Leave, O leave me not a -

cresc. rit. ff *allegro* *p*

lone, Still sup - port and com - fort me. All my trust on Thee is stayed, All my help from Thee I

cresc. rit. ff *cresc.*

bring; Cov - er my de - fence - less head With the shad - ow of Thy wing. Thou, O

f *agitato*

Christ, art all I want; More than all in Thee I find; Raise the fall - en, cheer the

cresc. ff

faint: Heal the sick and lead the blind. Just and ho - ly is Thy name, I am

cresc. ff

all un - right - eous - ness; Vile and full of sin I am, Thou art

p rit. e dim.

full of truth and grace, Thou art full of truth and grace.

p rit. e dim. *cresc.* *rit.*

DESIRE

WALTER E. von KALINOWSKI, Op 77, No 2

RUE BARNÉE

Andante sentimentale

quasi recitativo

pp *cresc.*

Crim-son nor yel-low ro-ses, nor the aa-vor of the mount-ing sea, Are worth the per-fume

dim. *poco a*

I a-dore that clings to thee, to thee. The lang-uid head-ed lil-ies tire, The cease-less wa-ters

poco cresc. *mf* *dim.* *pp*

wea-ry me; I ache with pas-sion-ate de-sire of thine and thee.

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THE SCOUTS ARE ON PARADE

JESSICA MOORE

VOCAL OR INSTRUMENTAL

GEO. L. SPAULDING

Allegro M.M. ♩ = 144

f

The scouts are on pa-rade, In kha-ki suits ar-rayed. They

are a health-y lot of boys, both one-and all. When they grow to be men, We'll hear from them a-gain, They'll be the first to

an-swer, should their coun-try call. Their coun-try call.

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Making Our Neighbors Happy

By Lydia A. Casey

Can you play the piano or the violin or any musical instrument? Do you sing? There are lots and lots of people who have no music in the home—but who are music lovers. If one has the talent or has developed his musical education to the point where he can play or sing correctly any selection, no matter how simple, they should give exercise to this talent. For who knows but that just next door there is someone who needs cheering up—when discouragement seems to hold them in its clutches. Music reaches the mind quicker than the spoken words of encouragement. We are so used to words that when we become discouraged and down-hearted, words mean little or nothing to us. But the good thought expressed in music is instantly understood.

I realized this most clearly several years ago when a sense of discouragement with things as they were took hold of my thought. I was alone at the time—when faintly through the evening air was wafted to me the strain of an old time hymn, from the church several squares away. Instantly I was "healed" of discouragement. I couldn't hear the words but the melody seemed to lead me into a higher plane of thought and every last vestige of the sense of lonesomeness and discouragement disappeared.

I was so grateful for this messenger of love, sent to me upon the wings of melody, that I resolved then and there that when I sat down to the piano, I would give a thought to my neighbors' needs. I would select my music with this thought in mind,

Expert Advice Regarding Your Piano

The American Piano Tuner's Guild, an organization which seeks to have piano tuners examined before they are permitted to follow their occupation puts out the following circular of advice upon the care of the piano:

Those who are best qualified to know say that, in order to obtain the most satisfactory results and at the same time preserve the tone quality and keep the action in perfect working order, it is necessary to have the piano tuned at least twice a year. Pianos receiving such attention are always in condition, while those receiving casual or indefinite attention are never in fine condition. All other stringed instruments require more or less tuning every time they are used. Now taking this fact into consideration, is not the piano owner most fortunate to have in his possession a stringed instrument that can be kept in good condition on two tunings a year?

A piano should be tuned twice a year, for this reason: There are 234 steel strings, ranging in size from 12½ to 22, these steel wires when drawn to international pitch exert a strain on the frame of the piano of approximately 15 tons. The wire used in the piano is highly tempering and responds readily to atmospheric changes; a change of 30 degrees in

"What can I play that will help others—make them better for having listened?" This meant that I could not devote all of my playing to classical music alone as I had been doing. But that I must try to select the particular kind of music that would appeal to all mentalities. So, with my classical music, played for my own pleasure (as well as to help my neighbor to love it as I love it) I mixed in a goodly selection of "popular music, some old and some new, and a great sprinkling of the more cheerful church music.

One Sunday afternoon not long ago I spent an hour at the piano. Two hours later, from a neighboring yard three houses away, I heard the man cheerfully whistling the chorus of a song that was popular ten years ago—that I had played that afternoon. The next morning I heard someone else humming one of the hymns I had played. This was proof to me that my desire to help others was bearing fruit.

I have no means of knowing how many more were cheered or how many enjoyed the music—but there are no less than sixteen homes within hearing distance of my piano. Four persons to the house would mean sixty-four listeners, some of whom would undoubtedly need the cheer of music. Playing to "show off" technical knowledge or to make an impression on others is often indulged in by musicians who do not take their music seriously. But playing to the heart of the listener with a desire to make him happy by exercising the talent is a blessing to all, and fulfills the purpose of music.

temperature will have a startling effect on the piano, and would render null and void the most careful work of the very best tuner.

Generally speaking, the piano is put in perfect tune before leaving the factory; this condition is brought about by a series of tunings, one following the other at intervals, varying from 24 hours to three days. If the piano is allowed to go without tuning for an indefinite period, the effect of this work of the manufacturer is lost, and the piano will also suffer in tone quality.

The piano should be kept in as even a temperature as possible. Avoid sudden changes. Have your piano tuned often and you will have a better instrument. Many piano owners from false motives of economy make a serious mistake when they allow their instruments to go without tuning until they are so wretchedly out of tune as to be almost unplayable. The best and most perfectly constructed piano will not give satisfaction after it is tuned if it has been so neglected.

The concert pianist or artist requires his piano tuned before every performance. This is necessary to insure perfect tone.

A French Critic's View of Debussy

As for Debussy's harmonic language, his originality does not consist, as some of his foolish admirers have said, in the invention of new chords, but in the new use he makes of them. A man is not a great artist because he makes use of unresolved sevenths and ninths, consecutive major thirds and ninths, and harmonic progressions based on a scale of whole tones; one is only an artist when one makes them say something. And it

is not on account of the peculiarities of Debussy's style—which one may find isolated examples in great composers before him, in Chopin, Liszt, Chabrier and Richard Strauss—but because with Debussy these peculiarities are an expression of his personality, and because *Pelude et Millema*, "the land of ninths," has a poetic atmosphere which is like no other musical drama ever written.—ROMAINE ROLLAND.

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By David C. Taylor

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Department for Organists

Editor for August, Ernest R. Kroeger

Transcriptions for the Organ

The time has come when a halt should be made in the continual playing of transcriptions of orchestral and piano pieces. The time has come when the attention is about what it was in pianoforte playing in the sixties and seventies. In those days transcriptions were heard only in the homes of the few who in the United States he played scarcely anything outside of his own operatic transcriptions. *His Home, Sweet Home*, and *My Egypt* were the only two of most pianists. Then there were Liszt's *Lucia*, *Ernani*, *Rigoletto*, *Belshazzar*, which had a great vogue. Of course, with the amateurs, the matter was entirely different. It was not so much anything like a financial success with his compositions it was necessary for him to transcribe well-known airs from Italian operas, or to transcribe the music of other composers. Indeed! Only occasionally do we find first-class pianists playing a transcription. Recital programs contain mainly piano music, and the selections were composed especially for the instrument. But what about the organ; the "King"

Look at the programs given even by our foremost organists. See the abundance of transcriptions. Why is this? Is it because the organ is a "medium" to play "what is suitable to their audiences"? Do pianists take this view? The audiences are not greatly different. What is the difference? The organ is, of course a wind instrument. No matter how stops may be named: violin, viola da gamba, violoncello, etc., the sound is not the same as that of vibrating in a pipe. Therefore under normal circumstances can the attack of a bow on a string be equaled by the pressing of a key? It is not. It permits only a column of air to vibrate within a pipe. The reason given by most organists as to why they play the organ is that it is "suitable to the Opera," etc., is that on modern organs "it can obtain orchestral effects." This is not really the case. To be sure some organs are capable of producing sounds like certain orchestral instruments. Especially is this the case with the reeds: the oboe, the bassoon, the clarinet. It is the strings. It is doubtful if it is so with the brasses. The trumpet on the organ is a poor apology for an orchestral trumpet. The organ is not a substitute for French horn. It is because on the organ these are reed stops, and in the orchestra they are brass instruments, the organ is not a substitute for them. It is any reed at all. Percussion instruments reproduced on the organ are absurd, excepting perhaps the chimes, and the bells. The organ is not a substitute for a wind instrument, and attempts to reproduce orchestral string, brass, or percussion instruments are equally absurd. The organists favoring orchestral transcriptions because of their being able to secure "orchestral effects," thus falls to the ground. The organ is not a substitute to hear any organist play the overture to *Tannhäuser* or the *Ride of the Valkyries* so as to leave any other instrument out of the orchestra. The technique of the organ and skill and

cleverness in obtaining rapid changes in stop combinations. There is really no enjoyment in listening to the music itself, as there is when hearing a fine orchestra play the same works. It is a sheer *tour de force* on the part of the player.

It is possible that the extraordinary facilities offered by modern organs in obtaining a variety of stop effects by means of pistons have lured organists on in a mistaken direction in making up their programs. Perhaps it were better if the wonderful mechanical additions to the instrument never had been made. Then legitimate organ playing would have been more in evidence than it now is. Now to approach this matter from another direction: that of organ composition.

Ask any first-class organist which are

Brahms' Organ Works

In 1864 the *Allgemeine Musikische Zeitung* contained as a supplement an organ fugue by Brahms in the startling key of A flat minor. Whether the seven flats in the signature deterred the average organist from the piece, or not, we cannot say, but the fugue has never acquired the vogue which Brahms intended. The fugue appeared in the 1881 *Musikalisches Blatt* included a chorale-verse and fugue on *O Trauerigkei, O Herseleid*, the subject of the fugue being suggested by, rather than founded on, the chorale-melody. It is a curious coincidence that both these fugues have their answers at first by inversion. Both were among the compositions dating from the time when Brahms and Schumann changed their works for mutual help and criticism.

Far more important than either of these, though some of them date from the same period, is the set of eleven Chorale-versipiele, or 'reductions, which were composed by Bach himself at the master's desire. The majority of them were written at Ischl in the summer of 1896, and all were published in 1902. Here are examples of both the approved and the disapproved. The first, in which Bach was so fond, in which a fugue derived from the hymn-tune was worked before the entrance, and between the lines of the chorale, during the long passage of the organ. The second, for the convenience of the congregation, have borne such a rich harvest of artistic results. Of such treatment are No. 1, *Mein Gott, Du frommer Gott* (No. 7, *Ein feste Burg*); No. 4, *Herzlich Tut Mich Offene* (also *fermo in treble*); No. 7, *O Gott, Du frommer Gott* (also *fermo in treble*); No. 8, *Ein feste Burg* (also *fermo in treble*), and No. 10, *Herzlich Tut Mich Offene* (also *fermo in pedal*).

In another class, the pauses between the staves are ignored (in the case of *Schmücke dich, o liebe Seele*), and they seem even though they are printed above the notes, as their presence is meant merely as a guide to the disposition of the organ. This is the case with *Ein feste Burg* presented often in an 'organ' way.

the greatest works for the organ. He will unquestionably place first the great Preludes and Fugues and the *Sonatas* of Bach. He may give Mendelssohn's *Sonatas* second place, and then follow with the *Sonatas* of Rheinberger, and Merkel, and the *Sonatas* and miscellaneous compositions by Guilmant, and the Organ Symphonies of Widor. Very few of these are dependent upon unusual church services for registration. Especially with the registrations of Bach, Handel, and Mendelssohn, are the schemes of registration consistent throughout. To play them otherwise would be to render them ridiculous. The great family of organs on stops must be used for these works, and after that, the organ the true "organ." The strings, reeds, woods, are all secondary. The organ is mainly a

tion, but without interludes, or with only very short interludes. No. 2, *Herzliebster Jesu*; No. 3, *O Welt, Ich Muss Dich Lassen* (1); No. 5, *Schmucke Dich O Liebe*; No. 6, *O Wie Selig*; No. 8, *Es Ist Ein Ros' Entsprungen*, and No. 9, *Herzlich Thut Mich Verlangen* (3), are examples of this style of treatment. In all these, the organ part is a treble part, and it is also in the most beautiful and expressive of the set, No. 11, *O Welt, Ich Muss Dich Lassen* (11), in which each line is followed by a kind of double echo effect, arranged to be played on three manuals, the second echo repeating only a part of the first. Beautiful as they are on the organ, there are yet indications of some other medium, not the organ, seems required for their perfect realization.

This is especially true of the tenth and eleventh; in the tenth, the reiterated notes of the bass, on the manual, do not tell as reiterated notes, unless so lightly struck as to give insufficient support to the melody. In the eleventh, the organ given to the melody, and the vocal part given to the bass, is a beautiful effect. For this a more beautiful effect is obtained if a baritone voice sings the words of the hymn, and the manual-parts are played on the pianoforte, as in the first edition of Bach's *Orgelbüchlein*, *Erbarth' Dich Mein, O Herr* (No. 10), where the same balance creates the same practical difficulty. In the last bars of the tenth, a gradual fading away of the last echo of the organ is properly expressed by the organ, where the melody, by carrying the melody, cannot be brought out, nor its notes given the smaller emphasis they seem to require; but the effect may be supplied by the master wanted. It is an open question whether he was not thinking more of the piano than of the organ in writing these two, and the others of the set. Was ever so suitable an aid to any human work ever achieved as this eleventh!

As the melody fades away, we seem to catch a glimpse of the soaring spirit entering into its rest and reward.

mobile instrument, and to take it out of its province to portray the *Peasantry* music in *Tanzdrama*, is the scouring of the clouds by *Die Walker*, as they are the clouds in *Die Walker*, to cause this noble instrument to become ignominious. The organist shows down the crescendo of the strings, and the organist shows down the instrument to be clear and transparent, which is not the clear and transparent instrument to be had in "full score" of the orchestra. Many stops do not blend happily, but are justified to produce the desired effect. The organist uses the crescendo pedal. When both hands are used on the great manual, the volume of sound is the same, but in the playing of the organist, the crescendo pedal is used at once, now the strings are surmounting everything; then the brass come out in majesty, and these shades in order to let the wood winds bring out the organist. The organist uses the organ, confusion appears to be supreme. The listener can distinguish nothing. Everything seems foregone with the organist. The organist uses the organ, why they play these transcriptions, the state that "the public wants them."

Is that the attitude to take? Why, yes, if the pianists reasoned in that manner, they never would have passed the *Honors Sweet Home with Variations* standpoint. The orchestra would still be playing *The Beautiful Blue Danube* as the *chef-d'oeuvre*. Singers would continue to sing *Die Walküre* as the *opus magnum*. Are not those organists who reason like this mistaken? Are there no beautiful compositions written for the organ which can give genuine satisfaction to their audiences? True, there are some works which "transcribe" well for the organ. They are usually those which are sustained in tone, and have a slow movement, from *Symphonies* or *Sym-*

and Chamber Compositions seem to be well adapted to the character of the school organ. Even brighter pieces occasionally appear, especially those which are able to give a good idea of the style of compositions written for the organs which are intended to bring out the stops, and they ought to be played. The organists are also very much to be commended for the charm. This brings up to the last point that is, the encouragement of composers to write for the organ. For such wonderful inspiration, it has been said, the organists have to go to Bach, Handel, Mendelssohn, and Brahms were the only first-rank men who wrote organ compositions. Still, there are many other excellent composers who have given good ideas: Reinhold Huber, Guilman, Widor, Regnier, Merkse, Bossi, Fumagalli, Callers, Lohmeyer, D'Evry, Karg-Elert, Mally, and many others. The organists are inclined to give preference to compositions of original Americans, including some gifted Americans. The appearance of original organ works in programs incites the composers to do better writing. The lack of their own compositions encourages them to be more inclined to compose, when no one else has their pieces. The American Rose is the result of constant and constant stimulation. The "American Rose" will be a success.

The Amateur Organist

There are many young persons who have charge of two-manual and even three-manual instruments, who are entirely ignorant of music as an art, and, in fact, of music itself. They have "picked up" organs while playing. The music committee probably wishes to economize on the organist, and employ a young man who is clerk in the office of a railway company, for instance, who has been given a few dollars as a gift as a musician, and has played a few piano pieces at a lodge meeting, or the reed organ in the Sunday-school. So when the new pipe organ is installed in the church it will be the first time that the organist has been taken from a good instructor. However, he quits soon after, feeling confident that his "talent" will see him through success in the future. The organist is consequently the nature of improvisations. Without the necessary education to back him up, his form is of course negligible. The modern tendency is mostly to play a single-chord of dominant key, or perhaps of the sub-dominant key. He "maunders" about in a sentimental way, having no definite object in doing so. He is a poor creature, who does not dearly loves the tremulant. The choicer and the tremulant combined are the very apex of expression. His right foot is constantly moving the swell pedal, and he is constantly playing about aimlessly. The diology relieves the monotony of the dreary prelude, and one hears the good, solid harmonies of the grand old church organ. The organist is playing in a lumbering style, and are played invari-

tely in a dragging tempo. To inter-
lude between the third and fourth stan-
za is almost always the music of the
last line repeated on the swell manual.
The piano has been written in the
all played according to the text, which
was written originally for the pianoforte.
Consequently they lack sonority and
the piano is not heard. The organ is
and thin. The registration is often in-
effective. Sometimes a four-foot-pipe
crescendo draws out the singers. A sixteenth
note accompaniment is written for the
a musically quality to the accompaniment
A soprano voice is aided (?) by the use
of the *vo humana*. The bass must be
strong and full. The organ must be
the great, and maybe the trumpet. The
organ offertory is generally either Ba-
tiste's *Communion* in G, Schumann's
in G, or Mendelssohn's *Conzolation*, or Dvořák's
Humoreske. The postlude is either Ba-
tiste's *Offertoire* in C, Scottsden Clark's
in G, or Mendelssohn's *Postlude* in
War March of the Priests.

The writer has heard many a service in different parts of the country which was along these lines. Although the American Guild of Organists is doing great things, there is yet much missionary work to be done in elevating the standard of organ playing. But the main thing to be done is to educate music committees to the point that they will only consider trained young organists in playing their services. The dilettante and the amateur should disappear. Organ playing is an art in itself, and is not something to be "picked up." It is worthy of being considered sincerely.

Appropriate Voluntaries and Hymn Tunes

There is a story told by Dr. H. J. Stewart, of San Francisco, of an occasion when he invited a friend to sing after the sermon at a missionary service. They were warned beforehand that the service, being of a special character, there would be more than one sermon. But when, one after another, six clergymen had given their experiences of missionary work in more or less lengthy sermons, it became time for the soloist, he responded with *It is Enough! Lord, Now Take Away My Life.*

When Sir Arthur Sullivan was presiding at the organ of a church on the occasion of its consecration by the bishop, there was some mistake about the time of the ceremony, and it became evident that His Lordship was late—in England, a Bishop, as one of the Lords Spiritual takes his place among the peers of the

Teutonic Origin of the Pedal Keyboard

The well-known English organist, H. Heathcote Statham, tells us in his excellent book, *The Organ and Its Position in Musical Art*: "As the swell is an entirely English invention, so the pedal keyboard, with its accompanying pipes, is an entirely German invention. At the very time when Bach was composing, the swell was great, and it includes and touches the separate pedal part, and even brilliant solo passages, cadenzas for the pedal (which he was said to play with his feet as others play with their hands), the organs on which Handel in London extemporized and played his concertos had no pedal-board; or at the most the pedal might occasionally be four or five pedals, but it was not likely to be useful in sustaining a long bass-note sometimes, on the tonic or dominant."

of the scale; perhaps the notes C, D, F, G, and A, providing for 'pedal points' in the keys most used then in organ music; and these keys would probably have no special significance for them as they would only pull down a key the manual.

The idea of separate execution of passages on a pedal-board with a complete scale developed very slowly in England. We were more than a century behind the Germans in this department of organ-playing, and in the middle of the nineteenth century an organ with a complete pedal-board was commonly referred to as having 'German pedals.' At the present day the best English players are probably better pedalists than the Germans, and the English organ is probably the superior English mechanism; but this development goes little further back than the last half-century."

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The Knowledge of Organ Construction

A Goon organist should be familiar with the construction of an organ. Therefore he should study some good book (Stainer, Clarke, etc.), and familiarize himself with its main features. He should go to organ factories and inspect organs being erected previous to shipment. All important organ factories will permit this, and they will even allow their foreman or other competent employees to explain the different points concerning the mechanism. If the church in which he plays purchase an instrument, he ought to watch its installation from beginning to end. The workmen are in the most cases willing to have the organist assist occasionally in the various details of the erection of the instrument. He then becomes familiar with the problems incidental to pneumatic or electrical action, or even the old tracker action, which is still in demand. He learns the use of the bellows and the feeders, and is informed what to do in case these become injured through bad weather or rats. The organist must know wind chests, which probably were only general terms to him, without much meaning, now reveal their *raison d'être*. The valves become a matter of great interest. The motor, even, is something in regard to which he finds he must become posted. The arrangement of pipes is of the utmost importance, he discovers, and he learns how frequently the organ builders

use the utmost ingenuity to make their instruments fit in with an arbitrary architectural scheme.

Learning from the Builder

Then there is probably the most interesting feature of all: the various qualities of the stops. Notwithstanding his previous reading on this subject, there are many functions to propound to the organ builder, which are always cheerfully answered. He is probably permitted to hold down the keys while the workman tunes the pipes, and in this way he learns much. The principle of the crescendo pedal, the method of combining stops on the composition pedals, the pistons—all are answered to his education. He also obtains information concerning the expense of each part of the organ, which may come in handy in the future. All of these will doubtless influence him to study the history of the organ, the laws of acoustics, and to read extensively regarding the improvements which are being constantly made with reference to organ building. Therefore, the writer's advice to the young organist is: lose no opportunity to learn all that is possible about the construction of the organ. It will all materially aid in making one's position as an organist more authoritative than otherwise.

Old Organ Music

In the early days of musical art, organ music was relatively the most advanced, and the nearest to complete emancipation and independence. The requirements of the organist were few, and the work a considerable demands on the powers of organists from comparatively early times; and though the backward state of the point and the position of the organist, they were not far from achieving much distinction by brilliant display, they had ample occasion for experimenting in solo music, and the results they effected were as fruitful as those which are achieved in the modern works, which are often the productions of composers who were great musicians and masters of all resources of refined taste and feeling. The movements were possibly effected in great churches, from the ball career of the scale-passages in treble, bass or middle parts, which often resulted (no doubt in modern times) from one end of the instrument to the other.

Almost the only structural device which these early organists mastered was the effect of alternating passages of simple imitation, like those in choral music, as a contrast to the brilliant display of the scales. Farther than this in point of device they could not go, except in so far as mere common-sense led them to regulate their passages so as to obtain different degrees of fullness in different parts of the movement, and to pile up the effects of the brilliant display and gather them all into one sonorous roll of sound at the conclusion. Crude as these works are in design, they were a definite departure in the direction of independent instrumental music, and the maker of an organ must employ as many pipes of unequal length as he desires to have tones, and vary the forms of these pipes (the hollow, represent the wings, the great wind-trunks which distribute the wind to the different stops are the bronchial tubes

of strings and scale-passages, turns, and shakes, upon successions of chords, which are for the most part completely incoherent. Few things could be more instructive than to inspect the work of our modern music is purely the fruit of cumulative development of artistic devices, than the entire absence of idea, point, and position in these early works, which are often the productions of composers who were great musicians and masters of all resources of refined taste and feeling. The movements were possibly effected in great churches, from the ball career of the scale-passages in treble, bass or middle parts, which often resulted (no doubt in modern times) from one end of the instrument to the other.

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The Human Voice as a Model for the Organ

It is said in the Bible that God made man in his own image, and now when man proposes to create an instrument for the praise of God, it seems as if he took his own vocal organ for a model, and, in turn, in his own organ, he found an organ—vastly different and enlarged, however. In truth, in this giant instrument we find, in suitable proportion, all the elements which constitute the human voice: the hollow, represent the wings, the great wind-trunks which distribute the wind to the different stops are the bronchial tubes

and the trachea, each pipe represents the alveoli and vocal cords. The larynx, many times repeated, for the human voice cannot imitate is the suppleness and the elasticity of the living instrument, which contracting and dilating, can change at will both rhythmically and timbrally, and the maker of an organ must employ as many pipes of unequal length as he desires to have tones, and vary the forms of these pipes (the hollow, represent the wings, the great wind-trunks which distribute the wind to the different stops are the bronchial tubes

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